

Music Educators Journal

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Bulletin Board

MUSIC TEACHERS NATIONAL ASSOCIATION, WESTERN DIVISION, will hold its convention in Portland, Oregon, August 15-18, 1951. Officers of the Western Division: John Crowder, Montana State University, Missoula, president; Wallace Marshall, 701 Fischer Studio Bldg., 1519 3rd Ave., Seattle 1, Wash., secretary; Mrs. Marguerite O'Leary, 347 N. Jackson, Glendale, Calif., vice-president; Mrs. Ora-Bess Seeburger, 5535 S.E. Madison, Portland 15, treasurer; Caroline E. Irons, 3831 Mera St., Oakland, Calif., publicity chairman; Carroll Cambern, 412 W. 6th St., Los Angeles 14, Calif., exhibits committee. Convention committee—The above officers and: Marshall Dana, United States National Bank, Portland, general chairman; Mrs. Bernice Sisson, 2724 N.E. 61st Ave., Portland 13, director; Mrs. Amy Welch, 1400 S.E. 60th Ave., Portland, co-director; and Marie Holden Rogers, treas.

NATIONAL FEDERATION OF MUSIC CLUBS elected the following officers at its 26th biennial convention in Salt Lake City in May 1951: President—Mrs. Ada Holding Miller, Providence, R. I.; vice-president—Mrs. Ronald A. Dougan, Beloit, Wis.; recording secretary—Mrs. Helen Crow Snelling, Seattle, Wash.; treasurer—Mrs. Hazel Post Gillette, Fort Worth, Tex.; corresponding secretary—Mrs. Lewis A. Howell, Philadelphia, Pa.

ASCAP (American Society of Composers, Authors and Publishers), reelected Otto A. Harbach president at the annual meeting of the board of directors in April. All other officers were reelected with the exception of Paul Cunningham, elected secretary to succeed George W. Meyer, who declined the nomination. The other officers are: 1st vice-president—Saul Bourne; 2nd vice-president—Oscar Hammerstein; treasurer—Louis Bernstein; ass't treasurer—Frank Connor; ass't secretary—A. Walter Kramer.

ILLINOIS MUSIC EDUCATORS ASSOCIATION has elected the following officers and members of the executive board for the next two years: president—Paul Painter; vice-president—Charles Newton; treasurer—Esther Duncan; executive board—Wilfred Beckmeyer, Doris Campbell, Leo Dvorak, Harold Finch, Otto Graham, Bruce Houseknecht, Herbert Lee. NSBOVA representatives will be: band—Earl Houts, chorus—Esther Duncan, orchestra—Wayne Pyle. Three members retiring from the executive board are: Emma Knudson, Beulah Zander and Traughott Rohner.



MTNA and MENC leaders at the California-Western convention in a significant session discussed cooperative relationship in the development of community resources. Participants included MENC president Marguerite V. Hood and John Crowder, dean of the School of Music, Montana State University, and president of the Western Division of the Music Teachers National Association.

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(5) Not only is it more effective musically, the B-b Horn is actually fun to play—an important factor to consider when you're dealing with young musicians;

(6) A swing to B-b Horn is recommended strongly by leading publications in the field of School Music. They pronounce it a practical and successful means of training beginners into competent, enthusiastic performers, with a consequent improvement in the musical performance of every organization where the change has been made.

(7) The simplified teaching methods for B-b Horn promoted currently by INSTRUMENTALIST and SCHOOL MUSICIAN are full of valuable ideas for the progressive Music Educator. Using these modern methods in conjunction with the new "ZALZER" B-b Horn, it is possible to build up—quickly and easily—an adequate Horn section in any band or orchestra.

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RICHARD WALKER — Badinerie	score & pts. 1.25
2 trumpets, horn, trombone	
AMBROS WILHELMER — Sonatina, for 3 trumpets80

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ELWYN SCHWARTZ HAS RESIGNED as president of the California-Western Division since he has accepted the post of music education specialist at the University of Idaho, and will therefore be removed from the California-Western area. Mr. Schwartz was formerly at Fresno State Teachers College, and took over his new post early in June.

RALPH HESS, Phoenix, Ariz., elected California-Western Division second vice-president at the 1951 convention, according to the provisions of the MENC Bylaws, will take over the office of C-W president. Mr. Hess and the Division board, as provided in the bylaws, will make arrangements to name a second vice-president.

ARTHUR WALKER has been appointed as educational advisor for the G. Leblanc Company, Kenosha, Wis. Mr. Walker's services will be only in an advisory capacity—he will continue his business, the Walker School Music Service, in Milwaukee.

CLYDE J. BELSLY has been appointed elementary school principal of the Cheyenne, Wyo., public schools, and has given up his position as supervisor of vocal music there. For this reason he has resigned as president of the Wyoming Music Educators Association.

ROBERT F. NOBLE has been elected to fill the presidency of the Wyoming Music Educators Association by the WMEA board of control. Mr. Noble is instrumental music supervisor in the Torrington, Wyo., public schools.

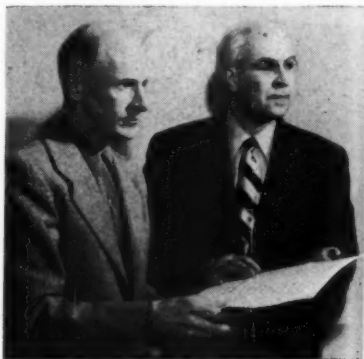
FREDERIC W. BOOTS, director of bands at San Jose (Calif.) State College, has been recalled to duty with the United States Navy, and is an instructor in the Army Elementary, United States Navy School of Music, Washington, D. C.

DUANE A. BRANIGAN, professor of music at the University of Illinois, Urbana, who has served since September 1950 as acting director of the School of Music, has been named full director by the University's board of trustees, effective September 1, 1951.

RONALD W. COOK is leaving his post as supervisor of music for the state of Montana on August 15, and has accepted the position of vocal consultant, Fresno County Schools, Fresno, California. Mr. Cook is national chairman of the MENC Committee on School Community Music Relations and Activities.

WILL C. RIGGS has been appointed director of music education at Wellesley, Mass., starting next September. This is a newly created post at Wellesley. Mr. Riggs has been director of music at Weston, Mass.

F. MELIUS CHRISTIANSEN was honored by a state-wide observance of his 80th birthday, according to word received from St. Olaf College, Northfield, Minn. On his birthday, April 1, many protestant church choirs throughout the country sang one of his works, and the St. Olaf Choir presented a concert over CBS on April 7.



CONDUCTORS. James P. Robertson, director of the Wichita (Kans.) Symphony Orchestra and the Wichita University Symphony Orchestra, and Louis H. Diercks, professor of choral and church music at Ohio State University, Columbus, conductors respectively of the All-Southwestern Orchestra and All-Southwestern Chorus, Oklahoma City, 1951.

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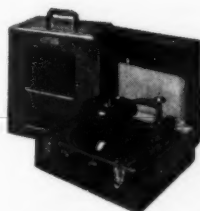
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Musical Development of the Classroom Teacher

This report, recently released by the Music Education Research Council, deals with pre-service development in music of the classroom teacher on the campus, and suggests ways and means whereby this initial preparation may be amplified and developed in the teaching situation. Although entirely new carries serial number of original Research Council Bulletin No. 5. 32 pp. 50 cents.

Music Educators National Conference, 64 E. Jackson Blvd., Chicago 4, Ill.

KARL BRADLEY, former secretary-treasurer of the Music Education Exhibitors Association, for a number of years with the Edwin H. Morse Company, has been appointed sales manager of Harold Flammer, Inc., 251 W. 19th St., New York 11, N. Y.

ALAN G. LANGENUS has been appointed as vice-president in charge of sales, promotion and educational activities, according to word from the board of directors of Theodore Presser Co.

RUSSELL CARTER RETIRES. Upon the completion of thirty years as supervisor of music for the New York State Education Department, Dr. Carter retired as of December 1, 1950. According to the "School Music News" published by the New York State School Music Association, Dr. Carter was as far as their records indicate the second supervisor of music for a state education department in the United States. Pennsylvania had created such a position a few years before 1920. During these years Dr. Carter saw school music in New York grow from a comparatively few schools where music instruction was offered to the present extensive program.

JOSEPH G. SAETVEIT has been appointed supervisor of music for the state of New York to succeed Dr. Carter.

NEW MUSIC BUILDING for East Tennessee State College by converting an existing building is described in a letter and folder received from M. E. Butterfield, chairman of the department of music. He states "for several reasons including financial and handy location in regard to our stadium, it seemed practical to convert our present men's gymnasium into a music building." A copy of the folder which shows sketches of the floor plans and discusses acoustics may be obtained from Dr. Butterfield by addressing him at: Department of Music, East Tennessee State College, Johnson City.

MASSACHUSETTS MUSIC EDUCATORS ASSOCIATION has elected the following officers for a two year term (1951-53): President—Fred M. Felmet, Jr., Winchester; first vice-president—Will C. Riggs, Wellesley, who takes the V.P. post automatically as retiring president; second vice-president—Stanley Norwood, Worcester; secretary—Mrs. Frances Wilcox, Brookline; treasurer—Florence Argy, Turners Falls.

HANCOCK COUNTY (MAINE) MUSIC ASSOCIATION has recently been formed according to word from Cecil Carter, secretary, Mt. Desert. Membership is open to any person actively engaged in music education in school, church or community. The president of the association is Alton Robinson, Southwest Harbor.



CHARLES "DOC" STENBERG, veteran engraver for C. G. Conn Ltd. with an employment record of seventy-one years, participated in a ceremony commemorating the seventy-fifth anniversary of the Conn institution. Mr. Stenberg engraved the plaque; Mr. C. D. Greenleaf, chairman of the board of directors received it for the company, and William Lewis of Rochester, N. Y., senior Conn dealer, made the presentation on behalf of the dealers.

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VACATION SCENE

For the cover picture of this issue, the Journal is indebted to a staff photographer of the Fort Wayne, Indiana, Journal-Gazette and also to (left to right) Dick Heine, Steve Glock, and Dick Colchin, not to mention Trixie, the dog, who is a pretty good actress in her own right. The picture was especially posed for the Journal-Gazette at the time of the North Central Convention as an illustration of what was going on when the town was given over to the music educators and their pupils, and was one of a series of pictures planned by Director of Music Varner M. Chance and the newspapers. "Vacation Scene" is our own idea for a title.

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The Unknown Peter Dykema

THEY SAY that Peter is gone. That cannot be for we saw him only a few days ago; through many years we have worked and argued and visited and laughed and sung together; his folksy tunes and texts are enjoyed daily by thousands of children. No, Peter is not gone; he will be around for a long time since he lives in our minds and hearts if not in the flesh. It is not difficult to list his accomplishments as stated in a "Who's Who." The bare facts are there for all to read. However, it may be more helpful to the younger generation of music educators if they can know some of the qualities of mind and spirit that helped produce one of the most original and stimulating figures in American music education.

Peter Dykema was born and grew up in Grand Rapids, Michigan. A child of sturdy Dutch parentage he was reared in a home of Calvinistic piety. It must have been a pleasant home, one in which informal singing had an important place. At his mother's funeral service Peter rose and with tears streaming down his face sang one of her favorite hymns. Unconventional? Not at all. "She asked me to do it," said Peter, "I know she was there to hear it for she loved that song."

In those far-off days, the early nineties, there was little organized music in the old Grand Rapids High School. Peter joined with other boys and girls in informal, extra-curricular music making. As part of his senior year activities he played the part of King Lear in Shakespeare's *King Lear*. Music and dramatics were his chief school interests aside from his regular work. He went from Grand Rapids to the University of Michigan from which he graduated in 1895 with a B.L. Degree, completing work on a Master's Degree in 1896. While at Ann Arbor he had no time or money for collegiate foolishness since he earned a large portion of his way through the University. Music was still his second love when he started his professional career in Aurora, Illinois, as a teacher of English and German. After two years in that position he became principal of a large grammar school in Indianapolis, Indiana, where he spent three years. There he did organize and direct classes in singing which were so successful that music finally won his entire attention and we find him next in New York studying and teaching music. He was in charge of music at the Ethical Culture School from 1901 to 1913 while continuing his study of voice and theory with various teachers. His subsequent positions at the University of Wisconsin, Teachers College, Columbia University, and scores of colleges and uni-

versities as guest teacher and conductor are well known.

In 1903 Peter married and through the years with his wife and five children enjoyed a happy home, one again in which music was the life and center. All the children played some instrument and on a Sunday afternoon would sit around the piano with Peter playing accompaniments for his family orchestra. He never asked them to play for him. Rather, it was "Let's make some music together." If the weather were hot and sticky, off would go coats, shoes and stockings but the music played on.

Peter would literally rather sing than eat. His success as a leader of community singing was based on his own love for group musical expression. Any person who sat and watched him conduct a large chorus could not fail to note that facial expression which produces an almost hypnotic influence on performers. Put Peter in front of any group, of any age, and it responded.

He liked to enter a strange classroom, sit down at a piano and read or improvise accompaniments to whatever the children elected to sing. Once in a large university center, a convocation was scheduled at which honorary degrees were to be conferred upon a number of visiting dignitaries. Invited to attend, sit on the platform and watch the great men appropriately hooded, he said, "But we had planned to hear some singing in one of your junior high schools. I would rather be with the boys and girls."

It was this love for children, this pleasure in making music with and for them, that kept Peter Dykema young. Well past the Biblical three score and ten nobody ever thought of him as an old man. He was just Peter, lovable, affable but always with that stern sense of honesty and personal integrity that characterized his Dutch ancestors. An indefatigable worker and correspondent he had no patience with laggards or procrastinators. Following his retirement from teaching he entered upon a course of lecturing, writing and travel that carried him on his active way. He never retired in the sense of quitting work. He merely changed his sphere of action.

The career of Peter Dykema should be a challenge to any young teacher, for through his nearly fifty years of active professional life he brought happiness and spiritual uplift to thousands. People loved him because he gave them untiring devotion, inspiring leadership, uncompromising fidelity to truth and beauty.

That gay and friendly minstrel
None of us will soon forget,
For down life's busy highway
We can hear him singing yet.

JOHN W. BEATTIE



From a portrait by Earle Connette

BORN in Grand Rapids, Michigan, November 25, 1873, the son of Cornelius and Henrietta (Nutting) Dykema; christened Peter William Dykema. Died Hastings-on-Hudson, New York, May 13, 1951. B.L., 1895, and M.L., 1896, University of Michigan; studied voice with Franz Arens, New York, 1903-04—theory with Frank Shepard, 1904-05, at Institute of Musical Art, New York, 1911-12, with Edgar Stillman Kelley, Berlin, Germany.

Teacher of English and German at Aurora (Illinois) High School, 1896-98; principal, Junior High School, Indianapolis, Indiana, 1898-1901; in charge of music at Ethical Culture School, New York, 1901-13; professor of music, University of Wisconsin, 1913-24, and chairman of the department of public school music; director of Madison Choral Union; leave of absence, 1918-19, while serving as song leader and supervisor of music for the Commission on Training Camp Activities of the War Department.

Professor of music education and chairman of the department, Teachers College, Columbia University, 1924-40—professor emeritus since July 1, 1940; honorary doctor of music degree, Lebanon Valley College, Annville, Pennsylvania, 1948; lecturer and guest teacher at several universities and colleges.

His first association with the Music Educators National Conference was in 1908, and he became a life member of the MENC in 1938. His first MENC address, "The Effect of the Festival and Pageant Revival on the Teaching of Music" was given in Rochester, N.Y., in 1913. He was MENC vice-president, 1915-16; national president, 1917; publicity chairman, 1918; second vice-president, 1919-21; editor of the first official publication, *The Bulletin*, founded in 1914, name of publication changed to *Music Supervisors' Journal* and first financial statement made under his editor-

The Journal's First Editor

ship, 1915—remained as editor through 1921; member of Editorial Board since its formation in 1930 until 1934—editorial associate from 1944; member of Educational Council since its inception in 1918 through 1929 (this became the Music Education Research Council in 1923)—chairman, 1928-29—served additional terms 1931-36 and 1938-50; chairman, Council of Past Presidents since 1948.

Other committee activities included: Community Song Book, National Music, Sectional Conferences, Conference Business Management, Business Administration, National Orchestra Camp, Advisory Committee on Conference Finance, Summer Music Camps, Contacts and Relations, Commission on Costs and Economic-Social Values of Music Education (Research Division), Music and Leisure Time, Music Education Broadcasts.

Member of: Music Teachers National Association, National Education Association, Phi Mu Alpha (supreme president, 1922-28), board of control of National Bureau for the Advancement of Music 1932-43; Committee on Music in Therapy since 1944; chairman, In-and-About New York Music Education Club, 1934-39; president, Hastings Taxpayers Association, 1944-46.

+

Author: *Music for School Administrators*, 1931, Co-author: *Festivals and Plays*, 1913; *New School Music Handbook* (with Cundiff) 1923, revised 1939; *Modern Orchestra Series* (with Norval Church) 1929-31; *Modern Band Series* (with Norval Church) 1935-39; *Music Tests* (with Kwalwasser) 1929, revised 1949; *Singing Youth*, 1936; *Fox Festival Choral Series* (3 volumes) 1937; *Music Series: Singing School* (eight volumes) 1939-48; *The Teaching and Administration of High School Music*, 1941; *Music Supervision and Administration in the Schools* (with Dennis, Hood, Hosmer, Sur, Wilson, Glenn, Burns, and Gildersleeve) 1949; also four pamphlets on music and radio, 1937.

Composer: *Robin Hood and Alan a Dale*, 1936; *The Arrow and the Song*, 1940; *The Three Bears and Goldilocks*, 1941; *Text of Preludes to Eternity*, 1946. Editor: *Myths and Legends* (drama) 1914; *Sing!* (with Stevens) 1938; *Twice 55 Community Songs* (7 volumes) 1919-27; *The New Laurel Library* (7 volumes).

+

Peter Dykema was a pioneer in the development of music education, his work having been described as probably "as much responsible as that of any other educator for the phenomenal growth of music education in the country." He was an authority on community music, and several of his song books have been used in public schools throughout the country for many years. He maintained a life-long interest in the effects of music on the individual and on society, and believed that music can act as "a stabilizer in an adolescent's emotional life" and for people generally it can "soothe, encourage, and enlighten."

Survived by his wife, Jessie Dunning Dykema (married December 24, 1903), and five children, Karl Washburn, Roger Dunning, Alice Mary Barnes, Helen Cargan Denglier, and Peter Scot.

This page and the preceding page are dedicated to the memory and to the accomplishments of a sterling leader and faithful servant in the field to which he devoted his life.

Music for Courage, Unity and Freedom

BERTHA W. BAILEY

FOR three days, now, we have been engaged in a renewed exploration of the status of music in the general program of education in our schools—what has been accomplished and what shall be our future direction.¹ Before we can go much further with this exploration, however, and before we can even develop our ideas it appears appropriate for us to ask a few questions about education itself—for to understand a part is insufficient grounds for assuming that that part has any place in the whole. I would like, therefore, to unburden myself of a few questions that have given me some anxious moments; some questions that have been asked of me as a teacher attempting to give honest guidance to many young people who have a right to look to me for help.

The need for *courage* in education is so apparent that there is not much point in emphasizing that need. The question is—do we have it? Do we have the courage to *have* courage, or are we so bogged down in the fascinating notion that argument, attack, examination and criticism are the only means by which courage can be expressed? Have we the courage to insist that at some time, in the not too distant future, argument will cease and reason take its place? Are we so afraid of being called reactionary, undemocratic, conservative, revolutionary, and so on, that we become so solicitous of the other persons' opinions and beliefs that we, in turn, fall silent? And if we do have the courage to stand up and be counted, what is there in education to stand up for? How are we conducting the business of education so that we can inspire courage?

And so we come to *unity*. In fostering self-realization, self-examination, self-intelligence, self-understanding, self-determination, are we now running some risk of being faced with our own product, busily gazing into the pool of our own self-importance to a point where we have lost the capacity to look up and recognize, much

less appreciate, the importance of others? How far can we go in this program of self-contemplation? How inconsistent can we be? For, on the one hand, we insist that nothing exists except in experience and, on the other hand, behave as though the experience of others has little or no merit. How far can we go in releasing the emotions without running some risk of imprisoning the intellect?

How *free* are we? How free am I to ask these questions without becoming suspect to motives I do not intend? Are we in the very struggle for freedom asking only for freedom for our side, whichever side that may be? Is the struggle in education today, boiled down and sorted over, only a struggle for power after all? Do we really search for the truth or do we, instead, seek to make it and then propagandize it, teach it, sell it and preach it until it is accepted as such?

Education in the immediate months ahead must, I believe, make up its mind to stop squabbling and admit its failures and clarify its direction. It is not enough to point with pride to larger and larger appropriations, bigger and better equipment, if all of this only results in a more efficient method of bringing about the wrong results. By and large, for the last fifteen years courage has been inspired through terror, unity through hysteria, and freedom through a nightmare of regulations.

Education is at the crossroads. Must we, then, turn right or left? Can we or should we instead build a *new* road with a clearly marked destination? Must we forever stand at the crossroads in wasteful indecision, arguing about the bricks and stones left imbedded in either?

I could go on but I will not, for I can ask just one simple question that I believe asks them all. It was asked a very long time ago. Allow me to quote, therefore, from the Bible, I Cor. 14:8:

"For if the trumpet give an uncertain sound, who shall prepare himself to the battle?"

¹Opening remarks by Mrs. Bailey before the panel discussion on "Education for Courage, Unity and Freedom" at the May 1, 1951 general session of the MENC Eastern Division convention in Atlantic City.



PANEL—"EDUCATION FOR COURAGE, UNITY AND FREEDOM," MENC Eastern Division convention, Atlantic City, N. J., May 1, 1951. At microphone introducing panel: Mrs. Bertha W. Bailey, president (1949-51). Seated left to right: Ruth Haas, president, State Teachers College, Danbury, Conn.; John H. Bosshart, commissioner of education, State Department of Education, Trenton, N. J.; Ernest O. Melby, dean of the School of Education, New York University, New York City; John H. Jaquish, past-president MENC Eastern Division and chairman of the final general session, of which the panel discussion was a feature; Wiley Housewright, national chairman, MENC Teacher Education Curriculum Group, Florida State University, Tallahassee; Jesse Belmont Barber, Presbyterian Board of National Missions, New York City.

Music — A Must in General Education

BURT JOHNSON

THIS article is from a talk given at the Asbury Park Workshop and Clinic, May 25-27, 1950, sponsored by the Department of Music, New Jersey Education Association. Mr. Johnson is principal of the Tenafly, New Jersey, High School.

BY DISCUSSING this subject, I am violating one of the fundamental principles of which I am a staunch believer: that is, never speak upon a topic on which you are uninformed.

To counteract that quickly, I was taught while a member of my college debating team, as the first speaker, to admit to all weaknesses at the very beginning, thereby throwing the burden of proof upon the opposition. That I am doing here. May I confess: (1) I cannot read a note of music. (2) I know of nothing that gives me greater pleasure than music—and the range is great, extending from American folk music to symphony and opera. (3) Little, if any, of my love for music was gained from the efforts of the public schools—and perhaps that is why I am so interested and anxious for its place in the general education of all American youth.

You are perhaps ready to exclaim with feeling your opposition to my general attack upon the efforts of our music educators—or else to ask:

What kind of a school did you attend? Did you have a music instructor? Was it your own fault?

To all three questions I have an answer.

The school was considered a good school. There were two music teachers (25 years ago). It was not altogether my fault.

The answer then and the answer today is about the same. Music teachers have been thought of as a special kind of specialist by both administrators and by themselves — why, I cannot understand, any more than a chemistry, trigonometry, or social studies teacher is considered a specialist. (Actually, all professionally trained teachers are specialists.) Administrators have made them specialists, so instead of all boys and girls of the secondary schools having an equal opportunity to study and enjoy music for music's sake, for the most part the teaching of music in our secondary schools is being diverted to the few students with special talent, at the expense of the masses; in other words, we have no mid-point. This I believe to be wrong.

I am a thorough believer in the parable that each should receive according to his own talents. I further believe that the more we build upon the peaks of success the more we level out the valleys between, thereby increasing the general base of all concerned. Any good program of music education will provide for the talented youngsters who desire to go far in their training, whether

it be vocal or instrumental. To me, this is no different than our present policy in providing two, three, or four years of a language, mathematics, science, or social studies.

On the other hand, any good program of music must provide boys and girls with not only a knowledge but an understanding for the enjoyment of music. This is just as essential as the three R's—and at times more so.

Music—International Language

I am thinking of two years ago when I arrived in Tokyo, Japan, late one Saturday evening after a 12,000 mile flight from Washington, D. C. I was driven to the Imperial Hotel where I was to live for the next three months. On Sunday morning I arose early to get my first glimpse of Japan in daylight. It was a strange sight, so very different from America—so devastated by war—yet thousands of people going to and fro. At dinner I was asked if I would like to go to a Japanese concert at the Imperial Theater and, of course, I was delighted. As I approached the theater, with hundreds of Japanese on every side, and not able to say a word to them or ask a question—thinking of the atrocities of the war and all the feelings that had gone with it—I tell you, it was a strange feeling. Once the music started, however, all sense of animosity disappeared when the orchestra opened with George Gershwin's *Rhapsody in Blue*.

I say to you, there may be no international language as such, but music is an international language. Chopin, Beethoven, Mozart, Brahms, Bach, Victor Herbert, Gershwin, Schubert—yes, Irving Berlin—do not belong to one nation or even one continent—they belong to the world. Their music is loved by the world over.

May I use another illustration to show how international music really is.

Not too long ago, I sat in my living room one Saturday afternoon listening to the opera *Aida*, by Verdi. It was not Italian—it was not American. It just happened to be given in America on that afternoon—yet it was still international. Can't you just feel that *Triumphant March* that has encircled the whole world?

In that one performance was a Bulgarian soprano, a tenor from Chile, as well as distinguished American singers hailing from places as widely separated as Hollywood and Brooklyn. The orchestra was directed by a Russian, the stage director was from Belgium, and the scenery was designed by an Italian.

In other words, I believe it is important that we know something about music—not only the talented, but everybody; further, I think it is important that they and you know the words to our National Anthem; that we be able to associate music with history as well as to know

about political or industrial revolutions; that boys and girls have an opportunity to feel the emotions that spring from great musical productions or a single folk song.

Music can and must play an important part in our democratic teaching and living. Someone has said that democracy means "the greatest good for the greatest number." Another has said, "Music has spiritual and aesthetic values that are needed in our democracy." In a machine age—yes, even an atomic age—beautiful music, music with feeling and emotion, reminds man that he has a soul, that there is an Infinite with a purpose.

Music must be so democratized that every child may share the spiritual food it has to offer.

Shakespeare realized the power of music to reach out above our material wants when he wrote:

In sweet music is such art,
Killing care and grief of heart.

In time of emergency and trouble our military leaders know the value and power of music. One of the first things a private is taught to do is to sing and to get the emotional feelings from what he sings. He is taught to sing while going through the drudgery of basic training, and is sent into battle with both a song and a prayer upon his lips.

Music is Basic

I want to impress upon you that music is basic, it is a part of every person to some degree and amount, and, therefore, it should be basic in our school programs. It is a vital part of our culture. "Everybody Sing" and "Strike up the Band" should be the order of the day in time of peace as well as in time of stress. Neither school administrators nor music instructors have either the right or the authority to deprive the large mass of boys and girls of a sound music education—that is, one that will teach them to understand and enjoy good music.

We have too many school administrators, superintendents, principals, and music teachers calling themselves specialists, who all too often fail to appreciate the golden opportunity and sacred privilege which is open to them.

They fail to rise to the responsibility entrusted to them. In truth, they are far more concerned with marching bands and flag waving by a few students that make an elaborate showing in a temporary way, when they should realize that "they" are the guardians of two beautiful jewels, youth and music—both created to bring joy to the world.

Musical "Bill of Rights"

I contend we need a musical "bill of rights"¹ in our program of general education and it should read thus: "Every child has the right to musical instruction equal to that given in any other subject offered in the public school system."

The sixty-four dollar question is: "How are we going to get it?"

The very first decision will have to be made by school administrators in deciding with their staff the philosophy of the school.

If they want only music for public performance—that's one thing.

If they want music education—that is something entirely different.

The former requires little planning, the latter a great deal.

The former can be worked around the school schedule. The latter must be worked in the school schedule.

≠

Remember, Carlyle said: "Music is well said to be the speech of angels." Swift said: "Music has charm to soothe the savage beast, to soften rocks, or bend a knotted oak." If historians, generals, dramatists, poets, and just common folks feel and realize the power of music, is it not true that "music must take rank as the highest of fine arts—as the one which, more than any other, ministers to human welfare."

¹Readers are referred to *The Child's Bill of Rights in Music*, a resolution prepared by the MENC Council of Past Presidents and adopted at the 1950 biennial convention at St. Louis. Published in the April-May 1950 JOURNAL; also included as part of the North Central Association Recommendations published in the April-May 1951 JOURNAL.



OFFICIAL GROUP

The Executive Committee of the Music Educators National Conference in session, Chicago, Illinois, May 25-27. Around the table, left to right: Wayne S. Hertz, Ellensburg, Wash.; Karl D. Ernst, Portland, Ore.; Mrs. Bertha W. Bailey, New York, N. Y.; Ralph E. Rush, second vice-president MENC, Los Angeles, Calif.; Charles M. Dennis, first vice-president MENC, San Francisco, Calif.; C. V. Buttelman, executive secretary; Marguerite V. Hood, president MENC, Ann Arbor, Mich.; Vanett Lawler, associate executive secretary; William B. McBride, Columbus, Ohio; Newell H. Long, Bloomington, Ind.

Convention Shots

Big, Little, Long, Candid

← At the Northwest Conference in Missoula, Flat-head Indians from St. Ignace, Montana, opened the Host Night Presentation "Let's Have Some Music". The 1951 meeting marked the first time that the Northwest Division of the MENC was held in Montana.

All MENC members feel that lobby sings are part and parcel of their meetings. At each of the Division Meetings this year, MENC members sang in hotel lobbies—sometimes after the close of the regular lobby sing. In this respect, the Southern Division lobby sings in Richmond were no exception. Night after night, in the magnificent lobby of the Jefferson Hotel, MENC members not only held scheduled lobby sings but adjourned lobby sings as well. The picture at top right shows Reuben A. Martinson conducting one of the lobby sings in Richmond with Lester Bucher at the organ and Augustus D. Zanig at the piano.

← Eastern Conference members enjoyed themselves in Atlantic City at a folk dancing demonstration which was in charge of Ira Zasloff of The City College, New York.

MENC meetings give local communities some fine opportunities for presentations of pageants which give some of their cultural background through music. At the 1951 meeting of the Southern Division in Richmond "History Sings" was a program of music in Virginia and the South, produced by the Virginia Music Educators Association in cooperation with the State Board of Education, and was under the general direction of Lester S. Bucher, state supervisor of music education. At the right, second from top, an episode by students and teachers of Shenandoah County, Virginia, schools under the direction of Gene Morlan, county supervisor of music, and student teachers from Madison College, Harrisonburg, Va.

← Music in Early Childhood Education was emphasized at the Eastern Division Meeting in Atlantic City, also at the Southern Division Meeting in Richmond. Here we see Ruth Crawford Seeger of Washington, D.C., giving a demonstration in Atlantic City at a session on "Pre-School Children and American Folk Songs".

"Play Day" is a project in rural education in Montana which gives opportunity for group experiences. At the 1951 Northwest Division Meeting, "Missoula County Play Day" was in charge of Winnafan Moore, county superintendent of schools; Stanley M. Teel, Montana State University, Missoula; Charles Hertler, Montana State University, Missoula; Jane Duffalo, state supervisor of physical education, health and recreation; Ronald W. Cook, state supervisor of music.

← Conference members are always interested in demonstrations, and the demonstration at the Southwestern Meeting of "Opera For Everybody" by Lilla Belle Pitts (left), in which both students and MENC members are seen actively participating, had an interested audience.

The 1951 Fort Wayne Convention Committee of the North Central Division was one of the most civic minded and representative of local convention committees the MENC has been privileged to work with. On the committee were school officials including administrators and principals and, in addition, there was active participation in all problems and affairs pertaining to local convention committee responsibilities by the mayor, managers of the cooperating hotels, PTA officers, near-by colleges, local merchants, and professional people from the community, nearly all of whom attended the post-convention luncheon (right).

← The All-Northwest Band has long been a tradition at Northwest Conferences. Here we see Clarence Sawhill of the University of Southern California conducting the 1951 Band (left).

An adult audience at the Eastern Division Meeting in Atlantic City had a good time in the demonstrations which were in charge of Beatrice Perham Krone of Los Angeles.

The 1951 California-Western Division Meeting made a special point of emphasizing music in the elementary schools at a session whose theme was "Musical Growth". Combined choruses totaling 200 children from Brentwood, Melrose Avenue, and Westwood Elementary Schools in Los Angeles, under the direction of William C. Hartshorn, performed at this session.

← The 1951 Missoula Convention Committee was one which will be long remembered in the history of the Northwest Division of the MENC. The Convention Committee was set up to represent approximately 30,000 people in Missoula, all of whom took the 1951 meeting of the Northwest Division into their hearts and homes. The picture shown on this page is the Farewell Luncheon given to the members of the Missoula 1951 Convention Committee by President and Mrs. Karl Ernst.





THE PHOTOGRAPHS reproduced on these pages—a few of the many which were made at the 1951 conventions—were selected to show a cross section of the various activities, interests, and programs which high-pointed the six meetings.

← The Board of Directors of the Southern Division for the 1951-53 term had a luncheon together on the final day of the Southern Division Meeting in Richmond.

String demonstration groups were an important part of the Southwestern Division Meeting in Oklahoma City. Here we see a group of second-year string class students of the Oklahoma City Elementary Schools. Teachers are A. C. Goff, T. Burns Westman, Mrs. Mari Gum Scott, and Mrs. Martha Murray.

Part of the Jefferson High School Choir of Roanoke, Virginia, under the direction of Robert Griffey, participating in the episode entitled "Mountains and Frontiers" at the Southern Meeting in Richmond.

← Another student group which has long been a tradition in the Northwest Conference is the All-Northwest High School Chorus whose members are students from the states of Washington, Oregon, Montana, Idaho, and Wyoming. Students make plans a long time in advance to be members of this chorus. The 1951 chorus was under the direction of Maynard Klein of the University of Michigan.

This photograph shows another episode, "Changing Times," in the Virginia State Pageant "History Sings" which was presented at the Southern Division Meeting in Richmond. The choir and madrigal singers of Washington-Lee High School, Arlington, Virginia, under the direction of Florence Booker were responsible for this episode.

← Lobby sing in the Florence Hotel, Missoula. Among the participants are the superintendent and principals of schools and in the right foreground, sitting on the floor, a group of MENC Student Members had settled down for the lobby sing. The conductor is Waldemar Holtensted, Portland, Ore.

← The All-Northwest High School Orchestra shared the program in Missoula with the All-Northwest Band and Chorus. The All-Northwest Orchestra has been an important factor in the development of the string instruction movement in the Northwest area. James P. Robertson of Wichita, Kansas, came to Missoula to conduct the 1951 All-Northwest Orchestra.

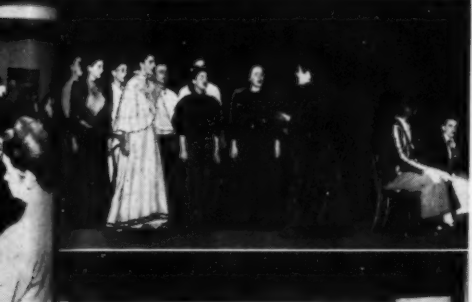
The California-Western Division has among its members an amateur photographer who does some very good work as is shown in the group picture (right) made by Clarence Heagy, county supervisor of schools in Fresno. Members of the 1951-53 newly elected Board of Directors of the California-Western Division, sitting from left to right: John Tellaisha, president of Nevada Music Educators Association, Reno; Mrs. Ardith Shelley, president Arizona Music Educators Association, Phoenix; Farrell D. Madsen, president Utah Music Educators Association, Provo; George Barr, president California Music Educators Association, Sacramento. Standing, l. to r.: Wilbur Schowalter, member-at-large 1951-53, Redlands, Calif.; Frances Forster, member-at-large 1951-55, Los Angeles; Elwyn Schwartz, who was elected California-Western president, but later resigned, due to removal from Fresno to accept a position in Idaho, which is in the territory of the Northwest Division; Ralph Hess, Phoenix, Arizona, elected second vice-president, who automatically becomes California-Western president for the 1951-53 biennium by provision of the MENC Constitution; Vanett Lawler, Associate Executive Secretary of MENC, Washington, D. C.; Roy Freeburg, member-at-large 1951-55, San Francisco, California. Missing from picture are Hartley Snyder, member-at-large 1951-55; and William E. Knuth, California-Western Division president 1949-51, and first vice-president 1951-53 by provision of constitution.

← "Mountains and Frontiers" was the fourth episode in the Virginia State Pageant "History Sings" at the meeting in Richmond. These students from the elementary schools in Roanoke, Virginia, were directed by Robert M. Griffey, director of music; Ruth Williams, elementary consulting teacher with the assistance of Richard Chase, folklorist and author.

The gymnasium of the North Side High School was the scene of the Host Night presentation—All City-Festival—given for the North Central Division Meeting in Fort Wayne. Hundreds of students from the Fort Wayne Junior and Senior High Schools participated in the festival.

← Chairmen of the 1951 local Convention Committees in Fort Wayne got together frequently prior to the meeting of the North Central Division in Fort Wayne. Here we see the group with North Central President Newell Long and MEEA Secretary Benjamin Grasso (seated at right).

"Today" was the final episode in the Virginia State Pageant "History Sings" at the Southern Division Meeting in Richmond and was presented by the concert band of the Granby High School of Norfolk, Russell Williams directing.



Teacher-Pupil Planning

ALICE STEWART BEER



WHILE it was a casual conversation between Kay, a seventh-grader whom the counselor describes as "being in trouble all of the time," and her girl friend it gave me a real lift. Kay was most enthusiastically describing *Our Program*. She did not call it the Music Department's program nor Mrs. Beer's program. She called it *Our Program* because that is just what it meant to her. It actually was our program. *We* had planned it; *we* had created it; *we* had worked out a feasible and practical way of staging it; *we* had presented it to a large audience in the school auditorium.

It was our first attempt this year with teacher-pupil planning, so careful preparation was necessary. Music teachers will agree that planning is one of the most important aspects of program giving. That is why it is so necessary that adequate preparation be given to students if they are to participate in such an important undertaking. Draw upon your own experience of program planning and give an interesting talk, or, better yet, lead an interesting discussion on the subject. We took a trip to the local radio station and asked the program director to tell us how he planned the shows produced. We talked about the kinds of programs we enjoyed seeing. After discussing all of the things that could help prepare the seventh- and eighth-graders to plan a program, we listed on the blackboard the things that had to be done, and the committees that would be needed.

The pupils decided the first thing to be taken care of was the selection of material. The program was somewhat limited by the fact that it was to be part of the School Frolic having an international theme. They decided on folk music of various countries, and looked through their music books to select folk songs from all over the world. Many of the songs they did not know, but they were eager to try them.

In singing the songs, they discovered that many of them were concerned with individuals. Some even had names, such as the Dutch girl named Anna Maria. They also thought it might be possible to act out some of the songs. With this thought in mind it was decided they would need a script committee if they were going to make this concert into a "show."

Someone voiced the thought that we would need costumes for the characters, so a costume-committee was

CONTINUED ON PAGE TWENTY

"MUSIC OF MANY LANDS": Upper picture shows the characters in the photograph album Miss Beer has described; middle picture shows the Bulletin Board Committee at work; lower picture is the Script Committee.

The "Teen-Ager's" Taste in Out-of-School Music

PAUL E. DUFFIELD

THIS article is based on the results of a survey of radio, television, and junior high school "music likes and dislikes" of incoming pupils in a three-year high school for boys, in which the majority of students major in industrial courses. The survey was conducted by Mr. Duffield, chairman of the textbook committee of the Philadelphia Public Schools, and also chairman of the committee studying the problems of the general music class in the senior and vocational high schools of Philadelphia. In asking for comments from his associate superintendent, the director of music, and the assistant director of music, in regard to submitting the material to the Journal, their comments were: "This is strong medicine but I like it." "It indicates a need for revamping of our entire junior high school music program." "By all means submit it. I am certain that the results would be substantially the same in most high schools throughout the country."

WHAT DOES the typical "teen-ager" like on radio and television—what does he think of, and remember from, his junior high school music classes when he enters the senior high school? A general music class survey to check out-of-school musical interests, in order to present more compelling in-school lessons, discloses in Philadelphia's Northeast High School an outcome which is not too encouraging as the end result of our elementary and junior high school music education, for it would appear that we are failing in our effort to create listening habits toward the better types of musical programs. Moreover, the results of the survey point up the urgency for vital and interesting general music classes in the senior high school. For it is here that the music educator has his last chance to teach the majority of pupils, in his attempt to create and permanently add to the future "consumers of good music" in the homes and concert halls of America.

Radio, already considered "old-hat" by TV enthusiasts, disclosed the following ten programs to be most frequently tuned in by a group of two hundred and fifty "teen-agers" used for the survey—and just one month out of junior high school:

- (1) The "950" Club (local "teen-ager" record program of swing)
- (2) The Lone Ranger
- (3) Suspense
- (4) My Friend Irma
- (5) Stop the Music
- (6) Lux Radio Theater
- (7) Your Hit Parade
- (8) Gang Busters
- (9) Your F.B.I.
- (10) Mr. District Attorney
- (11) One vote each for the Metropolitan Opera and the Boston "Pops" broadcasts.

Recordings played most frequently at home; perhaps not too surprisingly, paralleled the contemporary leaders on the weekly hit parade, but response to the request to name records heard in the junior high school music classes was disappointingly meager, and yet rewarding in what it revealed. The favorites listed suggest the potency of the dramatic and descriptive appeal of the romantic and modern schools, as opposed to the abstract content of the classical epoch:

- (1) *The Nutcracker Suite* (Tchaikowsky)
- (2) *Porgy and Bess* (Gershwin)
- (3) *The Afternoon of a Faun* (Debussy)
- (4) *Rhapsody in Blue* (Gershwin)
- (5) *Fingal's Cave Overture* (Mendelssohn)
- (6) *Sabre Dance* (Khatchaturian)
- (7) *Peter and the Wolf* (Prokofief)
- (8) *Unfinished Symphony* (Schubert)
- (9) *March of the Toys* (Herbert)
- (10) *Grand Canyon Suite* (Grove)

Encouraged to give frank, honest replies to all questions in the survey, thirty-four per cent of the pupils stated that they did not enjoy their junior high school music classes; songs which made the deepest impression in those classes included:

- (1) *The Lord's Prayer*
- (2) *Anvil Chorus*
- (3) *March of the Toys*
- (4) *Stout Hearted Men*
- (5) *Without a Song*

Television (and eighty per cent of the pupils surveyed admitted to being video fans) while undoubtedly an inferior medium for music at its current stage of progress, came up with these ten favorites:

- (1) Milton Berle
- (2) Lights Out
- (3) Frontier Playhouse
- (4) Stop the Music
- (5) Schmidt Mystery Hour
- (6) Colgate Comedy Hour
- (7) Alan Young Show
- (8) Ghost Rider
- (9) The Web
- (10) Toast of the Town

No more conclusive proof of the pervasive and enduring effect of the movies upon "teen-agers" could be adduced than the startling response to four questions:

- (1) For what is Mario Lanza famous? 145 replies—his singing.
- (2) What instrument does José Iturbi play? 91 replies—piano.
- (3) What is Toscanini noted for? 57 replies—conducting (a significant example of publicity attained through combined radio, television and film appearances).
- (4) Who conducts our Philadelphia Orchestra? Only eleven knew that it is Eugene Ormandy.

As the concluding question in the survey, pupils were asked to state sincerely their preference for general music class procedure in senior high school. Two hundred forty-one pupils cast their votes for the writer's audio-visual course "Global Music"¹ after their first ten lessons; only nine still favored the conventional "learning songs from books" type of lesson. Since "Global Music" and the more recently described "Comprehensive General Music Course"², both present in each classroom period a variety of still pictures, glass slides, recordings, and 16 mm. sound films, it would appear that the general music class incorporating as many out-of-school audio-visual devices as possible has an overwhelming appeal to the "teen-ager."

Indeed, the alert music educator will immediately recognize the sound film as one of his foremost teaching devices, since forty-one out of every one hundred persons attending our motion pictures in this country are between the ages of fifteen and twenty-four years—highest attendance being reached at the age of nineteen years. For it is only by gearing our in-school general music courses to compete with the out-of-school effects of radio, television, movies and the juke-box, that the progressive teacher can hope to attract and hold the attention of this mid-century adolescent—that towering ninety per cent of our senior high school students who do not play in our bands and orchestras, nor sing in our glee clubs and a cappella choirs.³

¹"Global Music" by Paul E. Duffield, *Music Educators Journal*, June 1947 and April 1949. An audio-visual music appreciation course in seventy-five lessons, visits twenty-five nations, utilizing 300 glass slides, 100 recordings, 105 sound films.

²"General Music in Senior High School," Duffield, *Music Educators Journal*, November-December 1949. With the theme "Music in Daily Living" presents fifty-five lesson units, and lists song material, over 100 recordings, and 92 sound films. More than 1,500 copies of the two outlines have been requested by MENC members in the United States and Canada. The lesson units are available from the headquarters office at 64 East Jackson Blvd., Chicago 4, Ill., upon receipt of a self-addressed envelope and six cents in stamps.

³Philadelphia Secondary School Statistics—1949-50.

Since the end of this century will doubtless see either the destruction of our entire civilization in a catastrophic atomic war, or the establishment of world government and the final outlawing of war, it is assuredly our duty as music educators to contribute our bit to the latter alternative by daily spreading the doctrine of fine music, long recognized for its ability to foster human brotherhood, and, as a result, the "One World" concept.

James L. Mursell has stated our problem succinctly in a recent *MUSIC EDUCATORS JOURNAL* editorial:

"What must we do to make music a vital and integral factor in general education? . . . We must get out of our heads every vestige of the notion that we are trying to train low-grade professional musicians, and get into our heads the notion of promoting awareness and interest in music on the largest possible scale. . . . What can music mean for the layman? This is the crux of the whole issue. It certainly can be and should be an area of rich and rewarding experience."⁴

Take courage, for with such a worthy goal we may still hope to offer a repast superior to the "Lone Ranger" and "Suspense"—than "Lights Out" and "Stop the Music." As a counter-measure try the following in your 16 mm. sound projector: *The Schumann Story* and *Inside Opera with Grace Moore* released by Teaching Films Custodians, or *Carmen* and *The Barber of Seville* produced by Official Films. Grasp every opportunity to link in-school experiences in the general music classroom with the pupil's out-of-school contacts with music in the church, home and social life of the community. We simply cannot afford to have school administrators and principals accuse us (and they have) of conducting an activity which seems to them to be completely remote and aloof from actual everyday living!

⁴"Music Education at the Crossroads" by James L. Mursell, *Music Educators Journal*, February-March 1951.

TEACHER-PUPIL PLANNING

CONTINUED FROM PAGE EIGHTEEN

necessary. In order to find out how these international characters were to be dressed, they visited the library and came back with a stack of *National Geographic* magazines. After studying the magazines the pupils felt that just pictures in books were not very helpful, so they asked that a bulletin board committee be named. This committee cut pictures out of magazines and grouped pictures of people from each country together with the song title from that country. The results are shown in the accompanying picture. Thus they had a very graphic pattern for their costuming.

Meanwhile, the script committee decided that since each song was presenting a picture, they would have the characters step out of a photograph album. Another committee was chosen to get a mattress box and cut it open to resemble a book. They labeled it "Photograph Album."

The script committee finally decided to have a grandmother showing her grandchildren the "pictures we took when I was a little girl and my grandmother took me on a trip to visit the children of other lands." She even

suggested that if we "keep very still maybe the fairies will come and make the children in the pictures come to life."

That is just what did happen! Page after page of our song books came to life to prove that "two heads are better than one." *Teacher-pupil planning* can be a reality even in the junior high school general music class.

Note From a Hotel Manager

I want you to know that your group was one of the most agreeable and reasonable that we have ever had the privilege of serving. Perhaps intense interest in music is a factor in the development of a pleasant mental attitude. As a matter of fact, I was so impressed, I am seriously considering adding some musical diversion to my list of activities. . . . It has been a pleasure working with and being associated with your group.—H. C. JENSEN, manager, Hotel Florence, Missoula, Montana.

The Unit School District and Its Music Program

ALBERT A. McCARTY

IN AN EFFORT to arrive at a clearer understanding as to what is taking place in the field of music under the newly organized community unit school system in Illinois, a questionnaire regarding this was prepared and circulated among the 170-odd unit superintendents of the state. To expedite the assurance of adequate returns from a fair cross section of the state, the survey questionnaire was purposely brief and by no means covered all pertinent phases of the music field. Yet the picture drawn from the statistics based on the survey may be of interest to many.

Before presenting the survey, it is important to note that at the time it was made the number of school districts in Illinois had been reduced to about one-third of the former number. This change, in fact, is the reason for the significance of the survey. It means that the statistics have come from schools laboring under their first year of experience of reorganization as unit systems. It is a measure—as far as it goes—of the early successes and failures of the new system in regard to music. From it, one, can perhaps better see what needs to be done to carry out the plan made by the State of Illinois.

The Illinois Plan

Specifically, what is this plan? How is it administered, and—from the over-all administrative standpoint—what are its aims?

State Superintendent of Public Instruction Vernon L. Nickell has kindly furnished the following statement:

The unit district plan is not, in Illinois, a specific plan as such, but rather a planned program in a unit school district. A unit school district in Illinois is a school district which conducts both elementary and high school classes under a single board of education. Such a school organization permits of a well planned and well integrated program of music; a director of music of an entire system is responsible for all the music work from the kindergarten through senior high school.

The plan would vary from district to district, depending upon the concept and understanding of the administrator and the individual whom the administrator delegated for this responsibility. We believe that such programs should make available to all children, especially in the elementary schools, all types of music training—the various kinds of instrumental, vocal, music appreciation, and interpretation classes and organizations—and that they should be well balanced and outlined from grade to grade. We feel that this should be followed in the high school by a program of music, in many cases elective, which should enable the high school students to enter any type of music organization which they desire to enter.

Thus, we see that Illinois has high aims for its music program in the schools. In the survey, inasmuch as all items are deemed interrelated and therefore dependent upon one another to present the best over-all view, no mention will be made as to the merit, or value, of any

IN view of the recent developments in Illinois, readers in that state—and in all other states working on community school district music programs—will be interested in this report of a survey questionnaire, compiled by Albert McCarty, who is supervisor of instrumental music, Unit District 27, Chapin, Illinois.

specific item. However, while some of the compilations are obvious, others must be studied through if the reader is to arrive at a factual conclusion. Data was returned from 106 community unit school districts.

Survey Report

Ques. 1: *Within the now-established boundaries of your newly organized unit district, is music, as a curricular course, reaching more children?*

Answer: Unit districts reporting Yes 89
Unit districts reporting No 9
Will be prior to school year 1949-50 8

Ques. 2: *To what extent has the music program been enlarged upon over and beyond previous teachings?*

	Yes	No
(a) Vocal	75	31
(b) Fundamentals	57	49
(c) Activities (projects, operettas, etc.)	41	65
(d) Chorus (9-12)	49	57
(e) Appreciation classes	37	69
(f) Strings	9	97
(g) Band	68	38

Ques. 3: *In how many separate schools, under your newly organized district, is music being taught?*

Answer: The total number of schools of the 106 returns reveals 755 schools, of which 382 are rural and 373 town or city.

Will the pupils of these various schools (within your respective district) be brought together in special all-school programs throughout the year? Upon what occasion?

Answer: Forty-six districts report no such gatherings anticipated. Of the sixty districts participating in collective group activity, such activities may be broken down as follows:

Spring festivals	29 unit districts
Christmas program	19 unit districts
District concerts	12 unit districts

Ques. 4: *Is an attempt being made systematically to correlate music (through project work or otherwise) with other subject matter such as historical periods, geography, physical education? Through the use of folk songs, folk dances, etc.?*

Answer: Correlation of social studies and music 43 unit districts
Correlation of physical education and music 52 unit districts
No such correlated program 54 unit districts

Ques. 5: *Have additional music teachers been employed as faculty members because of the unit music program?*

Answer: Unit districts reporting Yes 63
Unit districts reporting No 43

In what capacity?

Answer: Supervisor of all grades 29 unit districts
 Supervisor of elementary choral 26 unit districts
 Supervisor of high school 4 unit districts
 Assisting music teacher 24 unit districts
 (Twenty-three superintendents report intention of employing additional music teachers for year 1949-50.)

Ques. 6: Do you believe your music program to be an instrument of public relations?

Answer: Unit districts reporting Yes 96
 Unit districts reporting No 7
 Unit districts not commenting 3

Ques. 7: Does your school music serve a greater social, or community, need under the unit system?

Answer: Unit districts reporting Yes 75
 Unit districts reporting No 31

If so, how?

Answer: Affirmative consensus as to how:

- (a) More music to more people, consequently a greater social interest.
- (b) School music an asset to community activities.

Negative opinions:

- (a) Strictly an intra-school activity.
- (b) No such program of public relations worked out as yet.
- (c) No comment.

Ques. 8: What advantages or disadvantages are most prevalent in music under the present unit system?

Answer: Advantages:

- (a) Reaches more pupils.
- (b) Greater opportunity to integrate studies.
- (c) More group activity.

Disadvantages:

- (a) Too many attendance centers.
- (b) Transportation.

Ques. 9: Is your entire music program being supervised:

- (a) By a single head?
- (b) Jointly (lower- and upper-grade teachers)?
- (c) Without collaboration (among teachers)?

Answer: Music program is supervised:

- (a) By a single head 56 unit districts
- (b) Jointly 28 unit districts
- (c) Without collaboration 22 unit districts

Ques. 10: What contribution(s) can you suggest as most advantageous to the unity and progress of the unit school music program?

Answer: The opinions generally reflected may categorically come under three heads:

- (a) Lessen the number of attendance centers.
- (b) More adequately trained public school music teachers are needed.
- (c) A departmental budget which will adequately support a progressive over-all music program is needed.

School and Public Relations

RECOGNIZED as an increasingly important factor among the professional responsibilities of all teachers in the schools is cooperation in the development and maintenance of satisfactory public relations. From the standpoint of the teacher the term "public relations," broadly interpreted, pertains to the relationship of the schools to the citizens who own and pay for them. The citizens should know their schools and know what they are doing to justify the cost. It is the obligation of the teacher, as an employee of his fellow citizens, to help

maintain, personally and through available media, the closest possible contact between the schools and the parents and all adult members of the community.

Various devices which may be utilized by the schools, particularly the music departments, have been described in the JOURNAL. Stories of school-community activities have been related and illustrated, and examples of folders and other printed materials have been reproduced. A simple but effective "public relations" leaflet prepared by Raymond R. Reed, supervisor of music, comes from the Arlington, Va., public schools.

This leaflet, printed on two sides of a single sheet, has been given wide distribution at a very small cost.

For the benefit of JOURNAL readers who are interested, the full text of the leaflet is reproduced here on request of the MENC Committee on School-Community Music Relations and Activities. The committee will be glad to receive samples of printed material of similar purpose, or pertaining in any way to school-community music relations and activities.¹

¹The national chairman of the MENC Committee on School-Community Music Relations and Activities is Ronald W. Cook, formerly Montana state supervisor of music, now vocal consultant in the Fresno County (Calif.) Schools. Mr. Reed is the state chairman of the committee for Virginia, as well as president of the Virginia Music Educators Association. Communications for the committee may be sent in care of the headquarters office in Chicago.

WHY HAVE MUSIC EDUCATION IN OUR SCHOOLS?

Much of education from kindergarten to college is now recognized as being verbal. The learner has long, long experiences with words, spoken and printed. For the most part these signify concrete, tangible things and knowledge and skill to get on in the business of living grow from these contacts.

But this is not the full measure of education for a human being. Great and developmental experiences must also come to one's soul, and the greatest and most developmental of such experiences are with things, not clothed in words. Sunsets, mountains, storms, love, benevolence, fortitude, reverence, awe, the feeling of beauty, faith, hope and charity, and such eternal values; these are experiences born out of contacts with nature, people, and incidents of life, and these lessons are not clothed in words. The greater their spiritual depth, indeed, the further they retreat from verbal expression.

Certain wordless experiences, then, feed the soul, as verbal experiences feed the mind. Need I say that the arts all speak this wordless language—but none so directly and intimately as music. That is why music is for and all the arts, and everything lovely, pure and good, are, thus, truly necessities if souls are to be fed. Small wonder, then, that civic and educational institutions, the world over, are paid respect in proportion to their preoccupation with these loftier areas of human interest.

But, you may say, "only a small percentage of all our citizens understand and appreciate the arts and attend concerts, so what becomes of the values you describe?" Well, only a small percentage of our population uses our parks, visits our art galleries and museums, makes use of our libraries, attends our universities. Yet, we would not be without them, for their indirect effect is enormous. They are majestic symbols—symbols of a people's aspirations, a people's ideals and high goals—symbols of a people's yearning, reminding us amid the cares and determinations. Year after year, they stand, reminding us and that we are of a work-a-day life, that greater powers are within us and that we are not doomed to smallness and ignominy. This is why we have music education in our schools.

Raymond R. Reed
 Supervisor, Department of Music
 Arlington Public Schools

SOME INTERESTING FACTS CONCERNING ARLINGTON PUBLIC SCHOOL MUSIC SINCE SEPTEMBER 1948

There have been 185 school-owned violin outfits placed in 15 elementary schools. Also, small cellos have been placed in 5 elementary schools. 217 pupils in grades 5 and 6, are now taking violin-class lessons.

Seven elementary schools have wind instrument classes.

Many string and wind instruments have been placed in all junior and senior high schools.

Many obsolete pianos in the schools have been replaced by new ones. Forty-three hundred and fifty children in grades 4, 5, and 6, have learned quickly to read music through playing tonettes or melody flutes.

The music teaching staff has been tripled in the elementary grades.

All music classes in the junior and senior high schools are now on a regular daily schedule, the same as academic subjects.

There has been started a definite music reading program in the third grades. Special text for this purpose.

Ten specially trained teachers are conducting piano classes in 70 percent of the elementary schools, grades 2, 3, 4, and 5. Four hundred and ninety-three piano-class pupils are taking lessons.

At least two graded music texts (singing) have been placed in each child's hands for use during music classes.

There are now thirteen full time and twelve part time music teachers in the system. Next year there will be eighteen full time, and fifteen part time music teachers.

Last spring, fifteen hundred children from grades 1 through 12, participated in the First Annual Spring Music Festival.

This spring, there will be twenty-one hundred children participating in four programs in the Second Annual Spring Music Festival; two elementary nights, one junior-senior high school night, and one piano class demonstration.

DATES TO REMEMBER

All the following events will be held in the Washington-Lee Auditorium.

May 5, 8:00 p.m., First Elementary Music Night, South Arlington

May 12, 8:00 p.m., Second Elementary Music Night, North Arlington

May 18, 8:15 p.m., Junior-Senior Music Night

June 3, 2:30 p.m., City Wide Piano-class Demonstration

CAMP MELE LANI

MARJORIE MILNES

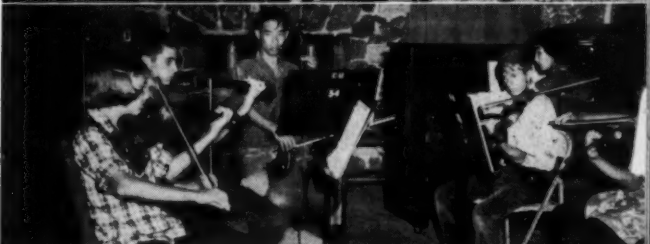
FORMERLY a music educator in California, Mrs. Milnes for the past several years has been residing in Honolulu, Hawaii. This article was prepared after an overnight visit at Camp Mele Lani, a music camp sponsored by the Hawaii Music Educators Association.

AS OVERNIGHT guests of the director of Camp Mele Lani, we had been forewarned that the trumpet section of the student band would sound a very effective reveille at seven in the morning. Having gone swimming upon our arrival in the late afternoon, partaken freely of a delicious dinner designed for healthy young appetites, and relaxed completely during the hour or so of music which followed, we had gone to bed fairly early, with a slight shudder at the thought of the trumpet section's early morning activity.

The next thing we knew, we were floating gently back to consciousness on waves of beautiful sound. Trumpets? Not at all! A two-piano arrangement of Beethoven's *Fifth Symphony*! At six o'clock, not seven! (Somebody could make a fortune by inventing an alarm clock that would give out with Tchaikowsky or Sibelius instead of a nasty brrrnnng.) We hurried into slacks and aloha shirts and started in search of Beethoven. We soon found two of the students in the piano classroom, adding an extra hour to their day so that they could be sure of getting as much into it as possible.

Stimulated by our symphonic introduction to a new day, we walked down the beach (barefoot, of course, so our toes could revel in the satiny texture of the sand). By that time the trumpet section had performed and sounds of activity around the camp were increasing rapidly, punctuated by a saucy trill on a flute from one of the girls' cabins, answered by a few scornful notes on a bassoon from one of the boys.

Norman D. Rian, chairman of the music department at the University of Hawaii, earns the unfailing gratitude and friendship of some one hundred high school boys and girls each year for being the moving spirit of Camp Mele Lani (pronounced may-lay lah-nee, Hawaiian for "heavenly music"). The music camp, sponsored by the Hawaii Music Educators Association, is conducted each summer at Camp Harold Erdman on the extreme western tip of the island of Oahu, thirty-two miles from Honolulu. Music students from all the islands in the Hawaiian group gather together for ten days of music with both outdoor and indoor sports for diversion. The nominal fees paid by the students are augmented when necessary by partial scholarships from funds contributed by music clubs, stores, and fraternities, and by service clubs and PTA groups. Scholarships may also be earned by solo performances in the annual Hawaii Music Educators festival, held in May on the campus of the



University of Hawaii. The HMEA guarantees to cover any deficit that may occur.

Members of the faculty of the University of Hawaii music department, physical education and music teachers from schools on the other islands, and university students majoring in music donate their services as teachers and counselors.

After breakfast, while the students were in morning rehearsals, we accompanied Mrs. Rian on her daily inspection of their cabins, each of which houses six or eight students. On this last day of camp, awards were made to the girls' cabin and the boys' cabin with the highest inspection scores. (This year the prizes were iced watermelons.) Competition was very keen and the announcement of the awards was greeted by triumphant shouts and disappointed groans.

In the course of the inspection, our attention had been called especially to the two cabins with the highest scores and the two with the lowest scores. The difference in neatness and cleanliness was very small indeed, testimony to the difficulty encountered each day in scoring. In this heterogeneous group of approximately one hundred high school students of varied ethnic and social backgrounds, the camaraderie and cooperation were outstanding; orderliness and respect for authority were always maintained without ever sacrificing any of the exuberance and lively interests of youth.

The afternoon recreation period included a supervised sports program of baseball, football, archery, folk dancing, social dancing, volleyball, horseshoes, and swimming. This being Hawaii, swimming of course tops the

list, as it is as natural a procedure as eating and sleeping to the boys and girls of the Islands who have had the warm blue Pacific at their front door all of their lives.

Every student at the camp must perform at least once at an evening program. The less experienced may perform in small ensembles, but they are soon graduated to solo performances. Occasionally musicians from both Honolulu and the Mainland visit the camp, and then the campers sit in rapt attention while the visiting artists generously entertain them. However, the students' abilities for critical appraisals are high, and they recognize immediately any performance which pretends to a high standard but fails to attain it.

After the evening music program, there were games and dancing in the assembly hall. *Ondo* dancing, the Japanese equivalent of square dancing, is the latest enthusiasm of the teen-agers of Hawaii. The day's activities came to a delightful close with singing around the campfire. Nowhere in the world is singing such a manifestation of the land itself as it is in Hawaii—a perfect reflection of the soft, always green landscape, the rugged but still friendly mountain peaks, the gentle trade winds, with a thread of gay, close-to-the-soil humor running through the pattern.

Parents, friends, and any other interested persons are encouraged to visit Camp Mele Lani. Within a few minutes of arrival the visitor realizes that here music is an integral part of one's life—a recreation as well as a vocation (as all vocations should be); a pleasure, never a chore; a satisfying outward expression of the inner being.



OFFICIAL GROUP—MENC SOUTHERN DIVISION

Taken at the 1951 Southern Division convention in Richmond, Virginia, this picture shows members of the Southern Division Board—state presidents and Southern Division officers for the 1949-51 period, and those elected for 1951-53, as well as other officials. ■ Front row left to right: James R. Bishop, Moss Point, president Mississippi Music Educators Association; J. Kimball Harriman, Greensboro, president, North Carolina Music Educators Association; Otto J. Kaushaar, Lake Wales, Fla., second vice-president of the MENC Southern Division (1949-51); Anne Grace O'Callaghan, Atlanta, Ga., president, MENC Southern Division (1949-51); Wendell Sanderson, Richmond, Va., past president Virginia Music Educators Association; Clifford W. Brown, Morgantown, president, West Virginia Music Educators Association; Frances Hill Lynch, Sumter, immediate past-president, South Carolina Music Educators Association; Emerson Van Cleave, Montgomery, Ala., state supervisor of music. ■ Second row left to right: Wallace Gause, Clearwater, immediate past president, Florida Music Educators Association; Lester S. Bucher, Richmond, Va., state supervisor of music and member-at-large of MENC Southern Division (1951-55); Vernon Skoog, Birmingham, president, Alabama Music Educators Association; Arthur A. Hauser, New York City, president, Music Education Exhibitors Association; Edward H. Hamilton, president of MENC Southern Division (1951-53) and president Tennessee Music Educators Association; Raymond R. Reed, Arlington, president, Virginia Music Educators Association; Leon R. Culpepper, Macon, president, Georgia Music Educators Association; Miriam P. Gelvin, vice-president, West Virginia Music Educators Association; Brad Daigle, Lake Charles, president, Louisiana Music Educators Association; James E. Van Peursem, Richmond, president, Kentucky Music Educators Association; John Robert Fogle, Walterboro, president, South Carolina Music Educators Association; Vanett Lawler, associate executive secretary, Music Educators National Conference. ■ Not present at time picture was taken: Paul W. Mathews, Columbia, Mo., first vice-president MENC Southern Division (1949-51); Earluth Epting, Atlanta, Ga., MENC Southern Division second vice-president (1951-53); members-at-large MENC Southern Division—William S. Haynie, Jackson, Miss. (1951-53); Mildred S. Lewis, Lexington, Ky. (1951-53); Irving W. Wolfe, Nashville, Tenn. (1951-55).

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PHILADELPHIA, MARCH 21-26, 1952

Music Educators National Conference—Thirty-Second Meeting



THE ANNOUNCEMENT that our 1952 biennial meeting will convene in Philadelphia has been greeted with satisfaction by MENC members throughout the United States. A fountainhead of history and culture, the city itself is an attraction—and the hospitality and artistic feast which are assured make "Philadelphia 1952" a must on the schedule of every music educator.

The Bellevue-Stratford, official hotel, in the heart of the compact area which will be the convention center, is a short block from the famed Academy of Music—home of the Philadelphia Orchestra and setting for important sessions and musical features of our convention. The host city convention committee is headed by Louis P. Hoyer, superintendent of Philadelphia public schools, with Rev. Edward M. Reilly, J.C.D., superintendent of schools for the Archdiocese of Philadelphia, general co-chairman; vice-chairman is Louis G. Wersen, director of music education in the Philadelphia public schools; and executive chairman is John Waldman, associate superintendent of the Philadelphia public schools. Cooperating organizations include the Pennsylvania Music Educators Association, the In-and-About Philadelphia Music Educators Club, and other groups of the area.

Information regarding program plans will be released in the near future. The adjoining page tells how to make your room reservation.

Let us meet at Philadelphia, March 21-26, 1952!

MARGUERITE V. HOOD, *President*
Music Educators National Conference

Music Educators National Conference

Philadelphia 1952 Convention Committee

BIENNIAL CONVENTION, PHILADELPHIA, PENNSYLVANIA, MARCH 21-26, 1952

To assist those attending the biennial convention of the Music Educators National Conference to obtain hotel accommodations, blocks of rooms have been reserved at the hotels listed below.

PHILADELPHIA HOTELS

(Room assignments will be made as nearly as possible in conformance with the price schedule indicated.)

Hotel	For one person	For two persons Double Bed	Twin Beds	Two-Room Suites Parlor & Bedroom (connecting rooms)	For 3-4 persons
Bellevue-Stratford	\$5.50-\$7.50	\$8.00-\$10.00	\$10.00-\$14.00	\$20.00-\$30.00	\$14.50-\$16.00
Adelphia	6.00- 7.00	9.00- 11.00	10.00- 12.00	25.00- 35.00	
John Bartram	*4.00- 7.50	*6.50- 11.00	9.00- 11.00		14.00- 16.00
Benjamin Franklin	6.00- 7.50	9.00- 10.50			
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Ritz-Carlton	7.00		11.00	17.00- 22.00	
Barclay			10.00- 14.00	20.00-†34.00	18.00
Drake			8.00- 9.00	15.00	
Essex	5.00	8.00- 8.50	10.00		
St. James		6.00- 9.00	6.00- 9.00	12.00- 15.00	11.00
Warwick			9.00- 12.00	22.00	
**Penn Sheraton		7.50- 9.00	8.50- 10.50	15.00	

*Some minimum-price rooms have running water only.

†Parlor and 2 Bedrooms

**Many of the rooms at the Penn Sheraton will accommodate 4 to 6 persons.

To apply for a room, supply the information called for in the sample form printed below, as follows:

- (1) Indicate your first, second and third choice hotel.
- (2) State your arrival and departure date, and TIME of arrival.
- (3) Sign your name and address, and mail to the address indicated below.

IMPORTANT: Because of the scarcity of single rooms, it will be desirable for delegates to share rooms.

ALL REQUESTS FOR RESERVATIONS MUST BE RECEIVED PRIOR TO FEBRUARY 1, 1952

Hotels Reservation Bureau, MENC

Architects Building, 17th and Sansom Streets, Philadelphia 3, Pa.

Please reserve the following accommodations for the MENC Convention in Philadelphia, March 21-26, 1952:

Single Room Double-Bed Room Twin-Bed Room

2-Room Suite Other Type Room

Rate: From \$..... to \$.....

Hotel: First choice Second choice Third choice

Arriving at Hotel (date) hour a.m.
p.m. Leaving (date) Hour a.m.
p.m.

Room Occupants:

NAME

STREET ADDRESS

CITY

STATE

Signature of person making this application.....

Mailing Address

PLEASE NOTE: Give names and addresses of all applicants, including person making reservation. Hotels insist on having individual names of persons occupying all rooms. Reservations received requesting accommodations for more than one person, but not specifying names of other occupants, will be returned for complete information, thus losing time. Please cooperate in order to insure immediate acknowledgment of reservations.

The Musical Growth of the Classroom Teacher

JANICE WOODS BRYAN

DO WE HAVE a double standard of musical growth? One for children and one for adults? It is especially important that we clarify our thinking in view of the fact that many of these adults are teachers in the self-contained classroom. Do we really believe that it is possible for a child to grow musically but that it is impossible for his teacher to do the same? After ten years of working with classroom teachers, both in a supervisory capacity and in pre-service training in college classes, I have a great respect for them. I believe we may have more to learn from the classroom teachers than they have to learn from us.

But of one thing I am convinced. They *do* want to learn from us. Many of these adults are much more eager than the children. They have long felt a frustration because of their inadequacy in the field of music. There may be emotional blocks because they have been told that they are unmusical. Given even a slight understanding of the materials of which music is constructed, the tonal and rhythmical relationships, and insight into its symbolism, a simple skill—some "avenue of growth"—and the classroom teacher is an enthusiastic amateur with a genuine love of music. If we are not too anxious to "teach" or "supervise," they are eager to learn.

These teachers have many strengths which are of definite advantage to us in a special field. In the first place, they understand the children. They have time and opportunity to study the child as an individual and the way in which he reacts to the total school program.

CHECK SHEET FOR PROSPECTIVE CLASSROOM TEACHERS

Name	Lesson	Date of Teaching	Signature of Training Teacher
Unit 1:	(a) Teach an "action" song, e.g. "The Bus", "This Old Man" (b) Teach a song using dramatization, e.g. "The Sleeping Princess"		
Unit 2:	(a) Teach a "part song". (b) Teach a round or descant.		
Unit 3:	(a) Teach a song using a recording. (b) Teach a song using song bells, piano, or orchestral instrument.		
Unit 4:	(a) Teach a song using rhythm instruments as an enrichment. (b) Teach a song using the autoharp for an accompaniment.		
Unit 5:	Teach a lesson integrating music and science, social studies, art, arithmetic, reading.		
Unit 6:	Teach a listening lesson using a recording.		
Unit 7:	Teach a lesson showing the development of music reading thru the use of visual aids (charts, flannel boards, etc.)		

Minimum Preparation: Four lessons, as follows:

- Two lessons must include Units 6 and 7.
- One lesson is to be selected from Units 1, 4, or 5.
- One lesson is to be selected from Units 2 or 3.

Class Presentation: All are required to present at least one lesson to the class. Credit will be given for additional presentations.

These teachers have a healthy and enthusiastic approach to music if we give them some degree of confidence. Furthermore, they are likely to understand the child's musical difficulties and lack of insight because of their own bewilderment. If we encourage their efforts, no matter how awkward, they show imagination and ingenuity in developing teaching techniques. Their teaching is likely to become truly creative because they approach it with the simplicity and the unfettered imagination of a child. The classroom teachers provide real opportunities for us to stimulate musical growth at the adult level.

What are the weaknesses of the classroom teacher? A lack of performance skill or any performance medium and lack of knowledge of musical notation; an unawareness of the tonal-rhythmic resources of music; little understanding of the simplest structural relationships; a meager or non-existent familiarity with the literature. Grave weaknesses? Of course, but not hopeless if we are thinking in terms of musical growth. Are we not ourselves growing in these phases all the time?

First, let us consider the teacher as an individual. We know individuals have different aptitudes and abilities. It is our obligation to recognize and provide for these differences, and overcome the psychological stumbling blocks. Like children, they need to experience success even in small ways: by singing a simple song in a comfortable range and key, or by playing the tune on the song bells, or, better still, helping the children to play and sing the song. Many are genuinely interested in recordings and the use of recordings in teaching music. Some have had excellent backgrounds in the dance, and are capable of carrying on an outstanding rhythmic program. Discover the teacher's strength and begin at that point. We must deem it a privilege to see the unfolding of a personality when an adult, just as a child, succeeds at something in which he considered himself a failure. We must give the teacher an opportunity to become resourceful and to develop initiative with music.

This throws a great responsibility on the music specialists. Therefore, in the second place we must develop techniques, and search constantly for materials which will enable these non-music majors to grow musically, and in turn, provide for the musical growth of children. Musical growth is a continuing process, from pre-service in college classes on through in-service. It means that we must be responsible for the larger goals but we must not inhibit through inflexible methodology.

In our elementary school music methods classes at the University of Southern California, we have been experimenting with a check-sheet for the prospective class-

Note: "The Musical Development of the Classroom Teacher" is also the title of a recently published Music Education Research Council Bulletin (Bulletin No. 5) which deals with pre-service development in music of the classroom teacher on the campus, and suggests ways and means whereby this initial preparation may be amplified and developed in the teaching situation. This is available from the headquarters office, 64 East Jackson Blvd., Chicago, Ill., at 50 cents a copy.

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East Side, West Side	
Football Fanfare	
Men of Might	

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Bowl Parade Band Book —C. Frangkiser. Cond. score, \$1; each part, 40c.	
Grandstand Band Show Book (with formations). Cond. score, \$1; ea. part, 40c.	
O.K. March Folio. Conductor score, \$1.25; each part, 40c.	

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room teachers. Needless to say, it is revised each semester as the total program develops and the training teachers become more competent and sure of themselves with music. The check-sheet, as you will notice, is designed to provide some guidance in types of lessons, to give an overview of the variety of the music program, and to establish some foundation for growth.

Each class member is responsible for at least one class presentation. He presents a plan of the lesson he expects to give to the class, one week in advance. A portion of the class makes written evaluations of the presentations and a composite of these written comments is returned to each teaching student for his information. For lack of teaching time we ask for plans of lessons which are not presented.

We have refrained from teaching "type" lessons, so carbon copies of our possible presentations have not been returned to us either in the class presentations or in the plans. The students have been amazingly resourceful in discovering suitable materials and are ingenious in methodology. And many are much more capable of teaching music than we, or they, would have suspected.

It is our good fortune that this does not stop with a college class. The University of Southern California trains its prospective classroom teachers in five of the Los Angeles city schools. Mrs. Mildred McGowan, the city music supervisor in this area, is providing the musical and administrative leadership necessary for the continuing growth of the room teacher.

This has meant working with principals, special music teachers, and the room teachers of these schools. First, the principals had to be convinced that the music supervisor was willing to see the teacher as an individual and would not superimpose a rigid music curriculum. Once

convinced, these administrators have been most cooperative in supplying the necessary materials and equipment. There are song bells in almost every room. Soon each room will have a set because the teachers are asking for them. The teachers are also asking for more autoharps although each building, now, has several. There has been more demand for phonographs, recordings, and supplementary books. As the principals see these materials being used and enjoyed by the classroom teachers, there is less hesitancy in supplying the material needs for musical growth.

The special music teachers have become consultants in a special field as well as special teachers. They are responsible for the coordination of the music program from kindergarten through the sixth grade. The music teachers may teach for the room teacher on occasion or may only observe. The music teachers are responsible for the allocation and care of equipment, such as the tuning of autoharps. They help both the training teacher and student teacher in finding teaching material, in planning and in teaching techniques.

The principals and teachers have worked on scheduling of the special teacher's time so that room teachers and special teachers have conference time each week. In this way, goals may be set, plans and methods discussed, and each learns from the other. And the amount of music taught, the standard of musical performance, the interest and enthusiasm of the room teachers, student teachers and children have all been most gratifying.

We are sure that classroom teachers can teach music. But we are sure, too, that they need immediate, continuing, sympathetic encouragement, and assistance for their continued musical growth. This must be the role of the special music teacher in the elementary school.



OFFICIAL GROUP—MENC EASTERN DIVISION

This picture, made at the 1951 Eastern Division convention in Atlantic City, New Jersey, shows members of the Eastern Board—state presidents and Eastern Division officers for the 1949-51 period, and those elected for 1951-53. ◀ Seated left to right: Elvin L. Freeman, Pulaski, president, New York State School Music Association; Blanche Bailey, Sunapee, president, New Hampshire Music Educators Association; Doris Rayner, East Hartford, immediate past-president, Connecticut Music Educators Association; Ary Duffer, Brunswick, president, Maine Music Educators Association; Violet Johnson, Elizabeth, New Jersey, member-at-large of MENC Eastern Division Board (1951-53); Arthur E. Ward, Montclair, N. J., president, MENC Eastern Division (1951-53); Mrs. Bertha W. Bailey, New York City, president MENC Eastern Division (1949-51); Paul D. Gable, Silver Spring, Md., president, District of Columbia Music Educators Association; Mrs. Mary Hunter, Baltimore, president, Maryland Music Educators Association. ◀ Standing left to right: Melvin L. Brobst, Harrington, president, Delaware Music Educators Association; Gertrude McGunigle, Providence, president, Rhode Island Music Educators Association; Will C. Riggs, Waltham, immediate past-president, Massachusetts Music Educators Association; George H. Low, Rutland, president, Vermont Music Educators Association; R. Leslie Saunders, Lebanon, Pa., Eastern Division, chairman of NSBOVA; Chester A. Stineman, Jr., Lansford, president, Pennsylvania Music Educators Association; John D. Raymond, Easton, Pa., second vice-president MENC Eastern Division (1949-51); Miriam L. Hoffman, Hagerstown, Md., second vice-president MENC Eastern Division (1951-53); Richard C. Berg, Springfield, Mass., member-at-large Eastern Division Board (1951-53); Samuel W. Peck, Belleville, president, Department of Music of the New Jersey Education Association; Floyd T. Hart, Dover, Del., member-at-large Eastern Board (1951-55). ◀ Absent when the photograph was taken: Maurice C. Whitney, Glens Falls, N. Y., member-at-large Eastern Division board (1951-55); Hummel Fishburn, State College, Pa., first vice-president MENC Eastern Division (1949-51).



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Music for Everybody

THOMAS W. WILLIAMS

"THE goal of any worth-while community music program is to bring the total population in contact with some phase of music." This statement which is developed by Mr. Williams, head of the Department of Music, Knox College, Galesburg, Illinois, in his article offers an excellent definition of the often misunderstood term "community music."

THE DIE has been cast! A goal has been chosen! Led by the banner of "Music for Everybody" we have set for ourselves a task which holds infinite promise in a field too long neglected. Are we sincere in accepting our challenge? Do we have the resources to reach the goal? Does it merit our earnest attention in this age of world crisis? To many it presents a project of unlimited possibilities.

Music arose with man and has always existed for man, and we can take our cue from the old saying: "Music may be divine, but it is made and used by human beings." It is an accepted fact that music breaks down the barriers of age, of sex, of religious faith, and of political creed. The acceptance of singers of any creed or color in some of our major opera companies bears witness to the influence music can have in our democracy. To bring the story closer home recount the musical groups in your own community where membership is truly community-wide, and where musical ability and interest are the sole qualifications for participation. If music can be a vital factor in the breaking down of social and economic barriers, it surely merits our serious consideration.

Goal of Community Program

The ultimate goal of any worth-while community music program is to bring the total population in contact with some phase of music. At least this seems to be desirable in view of the small minority who now actively share in some branch of it. From the beginning then we work on the premise that every individual should have some musical experience, chosen according to his interests and capabilities—a positive musical experience where he may actively participate in some manner.

What can we do toward building this Utopia? Let us remember, first, that the adequate program must include the entire community—the home, the school, the church, the business houses and industries, and the social clubs. Through resources latent in these groups there lie tremendous possibilities for a successful community music program.

Eliminate, first, one agency mentioned in the preceding paragraph—the school. The relation of our music education program and its contribution to community music is receiving due attention, and it is safe to state that our schools have made a greater contribution to community music than any of the other agencies mentioned. Rightly so, for a well-rounded school music

program cannot by-pass an obvious obligation to its own community.

The Home

We may start then with the home. What has happened to the family music circle? Why have the days of jolly fellowship, when all the family joined in song, faded into a memory? Why have our families failed to follow the custom of our European ancestors in the fostering of small instrumental ensembles? Why does such a high degree of musical illiteracy exist in our family circles, the very core of our civilization? In answer it might be well to suggest that we should again attempt to make the home a haven for music. The natural resources are evident, but too long dormant: the family songfest, the family string trio or quartet, listening to and discussing music within the family circle. These are not a myth and could easily become a reality.

As for proficiency in some form of music there need be no barrier. Opportunities galore are now open to the family for instruction in all branches of applied music. The opportunity for private or class lessons in our public schools is fast becoming a reality. Adult classes in music instruction are not too uncommon. The fees for instruction from private teachers in most of our communities are not unreasonable. In your own experience I warrant that you can justify the statement over and over that "a home that harbors music is a happy home." The home then should be an important facet in the formulation of an adequate music program for any community.

The Church

We come to our next agency, the church. How can it serve our community music program? Briefly, in a number of ways: by improving the quality of church choirs, by revitalizing congregational singing, by stressing a comprehensive program for youth choirs. Aside from the choral approach, we should not fail to mention the instrumental opportunities. The Sunday school orchestra when properly administered plays an important role in the church music program. The encouragement of more organ recitals, and a rebirth of interest in oratorios would definitely enhance the church music program. The initial step in raising church music from its low ebb has been accomplished through the establishment of courses in many of our institutions for the training of Ministers of Music. These courses are providing graduates who are giving our church music programs a thorough face-lifting. Awakened interest in church music carries an impact felt throughout the community and renewed interest in all phases of church music is soon evident in all community life.

Business and Industry

What can be offered by our business houses and industries? Perhaps this category offers us the least explored and most productive field. This can be con-

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firmed by recent surveys which have revealed a tragic mortality rate in the number of high school music participants who fail to carry on with any type of music after graduation when they enter the business or industrial field. Aesthetic needs in all walks of life, but especially in the industrial field, have long been neglected. This unfortunate condition can be averted if our business firms and companies take hold and realize the potentialities inherent therein. Case after case can be cited where industry and business have benefited greatly by the adoption of a well-rounded music program for their employees. The laudable program of industrial music launched by the Dow Chemical Company of Midland, Michigan, is a shining example of industrial music in action.

What can better serve leisure time for all the industrial organizations than good choral groups or glee clubs? What can provide better relaxation than company bands or orchestras? And why not make the company grounds the cultural center for the employees and employers alike by bringing to their attention more and more music performed by their own groups or by visiting groups and artists? The story of business and industrial music, where it has been given a fair trial, reads like a fairy tale. New horizons are certainly evident in this particular realm of community music, and many corporations are giving attention to this fertile field.

Social Groups

Finally our social groups offer a vast area for the presentation of a good community music program. It seems to me that their most valuable contribution would be as a vehicle of coordination and administration. The social, civic and fraternal clubs, by their very purpose

and structure, could capably coordinate all the music activities of a community. A music council formed by delegates from all the clubs and serving as an agency or clearing house could render invaluable service to many communities whose activities need intelligent guidance.

Consider some of the community projects a club or group of civic organizations could sponsor or promote: an international relations festival, community choral groups, junior bands and orchestras, inter-community symphonies, community sings, summer operas, youth choirs and a host of other worth-while organizations. These I cite in addition to what they might do within their own groups.

The day for the development and expression of our community music program is not in the far future but is a present and persistent challenge. The expansion of community music programs is a vital step in binding together the many segments of our vast country. Community music can serve as a means of raising our national cultural maturity to a new and higher level. I believe that the music resources for community use are adequate and can be channeled through all classes of society.

Does music have anything to do with relieving our everyday problems of high prices, of world unrest, or the tension which seems to be characteristic of our day and age? I seriously believe that it does, for life is worth living only if we find and cultivate the things which make it worth living. Some of our enterprising communities are "head over heels" in blazing the trail, and they are receiving manifold repayment for their efforts. In order that we achieve the goal country-wide, our social, economic, and educational agencies should join heart and mind to do the job. An adequate music program is an absolute necessity if we are to enjoy the bountiful life.

Coordinating Vocal and String Teaching

FRANK W. HILL

MUSIC EDUCATORS are agreed that the function of school music is to offer a coordinated vocal and instrumental program that contributes to the general music education of the child.

On this premise it follows that, by virtue of the word "coordinated," both vocal and instrumental work should be offered coincidentally with each other from the start. This naturally must be tempered by practicality; it would hardly be feasible from the physical standpoint, for example, to offer lessons on the bassoon to a first grader. The string family, however, can easily be introduced in the lower grades because violins, violas, and cellos are available in smaller sizes.

The psychological, physical, and musical development factors involved in string playing are contributory features second to none in respect to learning and development devices. The appeal of the physical actions necessary in string playing is attractive to children. Tone and, therefore, tone quality can be emphasized from the start, and harmonic as well as melodic and rhythmic elements are "naturals" for this type of music making.

With these facts before us, our problem today is to develop incentives for string music and to start beginning classes in those many areas to which string playing is a stranger.

We have enough faith in our chosen field of instrumental endeavor to believe that the incentive will not be lacking once classes are started under an understanding and enthusiastic teacher. The appeal of string music, even of the most elementary kind, is indisputable among children, parents, and, of course, the newspapers.

There are two major obstacles in the path of progress in starting string classes. One is the reluctance of superintendents to engage a string teacher who can instigate a program which may be precarious from the outset. The other is the dearth of trained string teachers who are willing to enter "virgin territory" to build string programs.

It all adds up to the fact that teachers will not be forthcoming until string projects are well under way in the schools, and apparently there will be no string programs in these small communities until string-trained

teachers are engaged. I say *apparently* because there are other solutions to the problem, which, while not perhaps ideal, may prove a stop-gap in the circle.

Since we are agreed that strings should be started in the lower grades—even in kindergarten and first grade according to some successful authorities—it seems logical and practical that this work should be combined with the vocal music under the jurisdiction of the vocal teacher who would coordinate the two fields of teaching with mutual benefits.

It should not be necessary to enlarge on those mutual benefits, which are numerous. One point, however, deserves mention in passing. Pitch discrimination problems often can be solved and pitch sense developed when the child can control the pitch source through other origin than his own voice, and the reverse is frequently true. In one school where such a system is used, the children develop remarkable pitch sense both melodically and harmonically by coordinating their singing work with their instrumental approach. The results are not confined to the specially gifted but are immediately noticeable in all participants.

The natural questions arise, "Where are these vocal teachers to get the training to start beginning string classes, and what about the storm of protest from violinists who will inevitably be incensed at such outrageous intrusion in their private field?" The latter will cause no concern to those who are sincerely interested in the problem, and the storm, I am convinced, will abate when results are shown to justify such procedures.

As to the *real* question, "Where will these teachers secure the necessary training?" the complexity of such training is often vastly overrated. The essential knowledge and coincident technique for beginning string classes can be provided for the adult musically trained teacher within a surprisingly short time and with a minimum concentration of effort. An intensive six- or eight-week summer workshop course on a college campus two hours a day, five days a week, with such outside practice as the teacher feels possible, can do

wonders. This is a proven fact. The available material for beginning strings is well within the scope of such a course. When we consider that theoretical problems of note reading and rhythm are already solved the entire project is reduced to bowing and fingering.

I do not mean to minimize or belittle objectives which, in the realm of violin playing, are recognized as limitless, but I do maintain that the basic essentials can be learned by most music teachers in a matter of a few hours. Thereafter the teacher can learn along with his class. I am aware of the fact that these statements will provoke considerable controversy. My reply is, is such an effort not worth whatever risk may be entailed?

Vocal teachers might well find such diversified efforts a welcome addition to their present sphere, from the standpoint of varied procedure which increases student interest, and from the viewpoint of strengthened public appeal. There is no valid reason why the footlights should be confined to grades ten through twelve. Many factors uphold the value of spotlighting the lower grades.

Upon the string teachers depends the initiation and implementation of such a program.

Administrators, by and large, listen to the voice of experience. String teachers can do much to encourage their interest. As teachers in colleges or as alumni, I hope you will write to your college, or any college, and request that summer workshop courses in beginning string teaching be offered, with emphasis on the enrollment of vocal teachers. Stress the need for such courses and express your confidence that they can be made attractive.

I recently had some correspondence in this respect with the dean of Fine Arts in a Texas college. I like to think I was partially instrumental in his decision to offer a course of this nature. His last letter expressed gratitude for my suggestion. I mention this as an example of what may be accomplished by our professional attitudes.

Remember, it is much easier to steer the car when it is moving than while it is parked.

NEW STATE PRESIDENTS

LISTED BELOW are presidents of the affiliated state music educators associations who have taken office since the Officers Directory was printed in the February-March 1951 Journal. A complete directory of officers of the state associations will be printed this fall.

California Music Educators Association
George Barr, Sacramento Public Schools, Sacramento

Connecticut Music Educators Association
Jesse Davis, 249 Millville Avenue, Naugatuck

Florida Music Educators Association
Al G. Wright, Senior High School, Miami

Georgia Music Educators Association
Douglas Rumble, Grady High School, Atlanta

Iowa Music Educators Association
Gordon Bird, Drake University, Des Moines

Massachusetts Music Educators Association
Fred M. Felmet, Jr., 270 Highland Avenue, Winchester

Minnesota Music Educators Association
Harvey Waugh, State Teachers College, St. Cloud

Mississippi Music Educators Association
Perry Dennis, Carr Central High School, Vicksburg

Montana Music Educators Association
G. Emerson Miller, 514 Daly Avenue, Missoula

Oklahoma Music Educators Association
Charles H. Cuning, 161 Fairview, Ponca City

South Carolina Music Educators Association
John Robert Fogle, Forest Hills, Walterboro
Texas Music Educators Association
Estill Foster, Box 295, Bishop
Vermont Music Educators Association
George Low, Public Schools, Rutland
Wyoming Music Educators Association
Robert F. Noble, Public Schools, Torrington

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Flutes or Clarinets?

WILLIAM C. WILLETT

WILL flutes supplant clarinets in the symphonic band? The author attempts to find the answer to this question in the evaluation of answers to a questionnaire filled out by music directors who listened to the performance of an experimental band at Fredonia State Teachers College. Flutes were used instead of clarinets, and the music was chosen to represent numerous styles scored to treat the new ensemble as a totally different music medium.

SYMPHONIC BAND directors the country over have felt somewhat frustrated in their attempts to improve the tonal effects achieved by their ensembles. They constantly strive for the unity and integration of musical sound which can be produced by an orchestra without examining the acoustic properties of the various instruments of the orchestra as compared with those of the band.

The concert band, as it is generally conceived, is an outdoor ensemble by the very nature of its instrumentation. It has not evolved from the military band. It is a military band transplanted from its natural environment to one which is not entirely favorable to it. An examination of the origin and growth of the military band will explain why it is ill-suited to be a symphonic or concert hall ensemble.

As early as 1426 the town of Augsburg, Germany, maintained a band of trumpeters and kettle drummers. Later, at the time of Louis XIV (1638-1715) regimental bands were organized as part of the regular army. These bands were made up of oboes (soprano, alto, tenor, and bass) and regimental drums. This was a very sage combination when one considers that the oboe produces a tone with strong upper harmonics, and that strong upper harmonics create a penetrating tone. These trumpet and oboe bands were used quite extensively throughout Germany and France until the early part of the 18th century.

After the invention of the clarinet (generally credited to Johann Denner in 1690) with its extreme range, brilliant tone, and its greater dynamic contrasts, the oboe became less prominent in bands. In 1760 Frederick

the Great of Prussia, an accomplished flutist, introduced the flute into the band. While its acceptance in Prussia was mandatory, other countries recognized its value as a color instrument. Despite its lack of tonal penetration in the middle and low registers, the flute was particularly useful in the high register. The advantage of high frequency compensated for the simple harmonic structure of its tone, and consequently it could be heard out-of-doors.

During the 18th century the bassoon and French horn were added to the band as color instruments. Somewhat later the saxophone replaced the clarinet as the principal instrument of the military band. However, due to the saxophone's lack of expressiveness because it has neither the range nor the facility of the clarinet, the latter regained its former position as the principal instrument of the military band.

The band is thus an ensemble of wind instruments, all of which, with the exception of the flute and French horn, possess relatively weak fundamental tones and strong harmonic tones. The strong harmonic tones penetrate but do not blend well. In the orchestra the entire string section, with the possible exception of the bass viol, produces a tone with a strong fundamental. Although the tones of these string instruments have quite a number of harmonics, these are relatively weak when compared with the fundamental tone. For this reason the string section blends well and the tones are rapidly disseminated.

In considering the subject of re-instrumentation in the symphonic band, the most logical place to begin would be to return the clarinet to its position as a color instrument, as it now is in the orchestra, and to replace it with the wind instrument having the least complex tone, namely, the flute. The complexity of the clarinet tone, plus the potential variation in tone quality, make it most difficult if not impossible to completely unify the tone of the clarinet section in the band. On the other hand it should be relatively simple, due to the lack of complexity in the overtone structure of the flute tone, to have a group of flutists sound tonally as one flute and not as a group of individual flutists. This would remedy the major problem which now exists in concert bands—to integrate the tone.

Fredonia's Experiment

Recognizing the fact that musicians are conditioned to the present band color, the music faculty of Fredonia State College set up an experimental band supplanting clarinets with flutes. This experimental ensemble was formed and presented for evaluation as part of the annual music symposium held at the college in May 1950.

Music selected by the instrumental department faculty and arranged by Robert Marvel, Theodore Petersen and A. Cutler Silliman, included Bach's *Prelude in B-flat Minor*, Hanson's *Nordic Symphony*, Moussorgsky's *Pictures at an Exhibition*, Handel's *Gods Go A Begging*, and Grundman's *Two Moods*. The selections were chosen so that numerous styles were represented in order to make a valid evaluation. In scoring the material an attempt was made to treat this new ensemble as a totally different music medium because when flutes are employed as the principal section of a band the entire texture is changed. Allowance must be made for the peculiarities of the flute tone, i.e., its strong fundamental

Note: This is taken from the article, "Will Flutes Supplant Clarinets in the Symphonic Band?" which was published in two parts in the May and December 1950 issues of *The New York State School Music News*. The Editorial Board felt it would be of interest to Journal readers, and it is reprinted with permission. Mr. Willett is instructor of clarinet and saxophone in the music division of Fredonia State Teachers College, Fredonia, New York.

character, its innate lack of carrying power in the middle and low registers, and the effect of the massed flute quality in combination with the other sections of the band.

The committee, headed by Herbert Harp, director of the ensemble, prepared the evaluation sheet filled in by the music directors present at the experiment. It was thought advisable to play each selection in its symphonic band arrangement immediately following the special arrangement, in order that a better comparative sound picture might be obtained and thus validate the evaluation sheet to a greater extent. However, in the case of *The Gods Go A Begging* no symphonic arrangement was available. Dr. Marvel, the arranger, was of the opinion that this work, as representative of a particular style, would lend itself extremely well to the experimental ensemble. This selection was evaluated on its own merit and not on comparative merit. Preceding the performance of each work the arranger gave the audience a brief summary of how he had treated the material, and in what ways it differed from the usual symphonic band scoring.

Tabulation of the Questionnaires

Tabulation of these questionnaires submitted by one hundred music directors and college faculty members is as follows:

Ques.—Is the massed tone quality of the flutes better than the massed tone of the clarinets? *Ans.*—73% Yes. 27% No.

Ques.—Is the massed articulation of the flutes better than the massed articulation of the clarinets? *Ans.*—50% Yes. 50% No.

Ques.—Is the low register of the flute section acceptable in this medium? *Ans.*—60% Yes. 40% No.

Ques.—Does the massed vibrato of flutes produce a warmer tone color than the clarinets which employ no vibrato? *Ans.*—95% Yes. 5% No.

Ques.—Does the flute section make for a better blend than that achieved by the clarinet section? *Ans.*—75% Yes. 25% No.

Ques.—Does the flute section make for a greater variety of tone color than that found in the clarinet section? *Ans.*—23% Yes. 77% No.

Ques.—Do you feel that the experimental band is potentially capable of performing:

(a) More transcriptions (orchestral) than our present band? *Ans.*—70% Yes. 30% No.

(b) More flexibly than our present band? *Ans.*—50% Yes. 50% No.

(c) As expressively as the conventional concert band? *Ans.*—55% Yes. 45% No.

Ques.—Do you think the band scoring for this flute band was satisfactory? *Ans.*—100% Yes.

Ques.—Do you feel that the scoring would be improved by employing:

Flutes and clarinets, evenly divided? *Ans.*—70% Yes. 30% No.

Clarinets on the lower parts and flutes on the higher? *Ans.*—69% Yes. 31% No.

More alto flutes in the lower voicing? *Ans.*—82% Yes. 18% No.

Piccolo doubled with 1st flute? *Ans.*—40% Yes. 60% No.

Piccolo doubled with first and second flutes? *Ans.*—16% Yes. 84% No.

Ques.—Is the volume of the flute section adequate in balancing the remainder of the band? *Ans.*—100% answered yes in the higher register but inadequate in the middle and low registers.

Space was also provided on the sheet for additional comments. The most frequent criticism was that the flute tone was too bland; it lacked variety and became somewhat monotonous. It was also noted that the massed articulation of the flutes in *tutti* passages was inadequate except when doubled with the clarinets.

Unless one makes a careful perusal of the above sta-

tistics it would seem as if the solution to the band instrumentation plight consisted merely in the addition of more flutes and employing fewer clarinets. Unfortunately, it is not that simple. Although this experiment proved quite conclusively that the flute section should be augmented to ten or fifteen (including three or four alto flutes), and that it is capable of functioning as an independent section in the band (thereby increasing the potential repertoire), it also was concluded that the clarinet section is an indispensable part of a symphonic band and cannot be supplanted by flutes. One of the most interesting, satisfying, and unusual textures to come out of this experiment was that produced by combining the flutes with the alto and bass clarinets and employing them as a section.

Conclusions

The implications of an experiment of this type are many and far reaching but the conclusions can be briefly stated as these:

(a) The flute section should be enlarged so that it may act as an independent section in the symphonic band.

(b) In scoring for this section care should be taken: (1) To keep the flutes in the upper register for *tutti* passages. (2) To use massed flute articulation discreetly. (3) To use flutes in moderation if used as a solo or independent ensemble.

(c) The employment of an enlarged flute section broadens the potential repertoire of the symphonic band.

From these findings it is evident that the Fredonia experiment supports experiments conducted at Ithaca College and the University of Illinois, and also gives evidence of further means of improving the symphonic band.

Walter Beeler, in discussing the Ithaca College experiment, says, "I am convinced that a proper section of alto and bass clarinets, well played, will give an entirely new and sensible picture of band music. I should say that a band of seventy would need six or eight alto clarinets and not less than four bass clarinets. Also, if this were the case, the three stands of B flat clarinets could be replaced by two stands, for the altos would play the tenor music of viola range much better. It simply does not make sense to have three soprano voices in the choir."

In discussing the use of the flute section at the University of Illinois, Mark Hindsley says, "Last year we had fourteen flutes in the concert band of one hundred and thirteen. With a section of this size it was possible to entrust them with the responsibility of the band's high register without too much duplication or compromise from the top clarinets. . . . In addition to relieving the clarinets of the hazards of tone quality and intonation above concert D approximately, a large flute section permits considerable *divisi* work, which contributes to color and delicacy. At various times the flutes have been divided in as many as four ways, and in a certain section of the *Scheherazade*, which we played last year, we had three independent piccolo and two independent flute parts simultaneously."

An acoustic examination of the present band instrumentation led to the original thesis and experiment. The conclusions reached from the experiment, however, are not sufficient to terminate further exploration of the potentialities inherent in the band. The Music School at Fredonia is continuing its experimentation with the band problem this year at its annual Music Symposium.



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Trees

DEAR EDITOR:

I had a dream last night. I was in the office of Mr. P. S. Administrator, an Educational Landscaper, and on the wall was a huge drawing, drawn to scale and beautifully colored. The lettering in the lower right hand corner told me that this was the architect's drawing of a fine educational landscape that was being developed through the years in that community. In a very prominent place in the plan—and situated where they could be seen from all directions and where they would be the most useful—were three beautiful shade trees.

One was a choral tree. The trunk was a fine choir which stood majestically and supported huge graceful branches which spread over all the landscape of learning, and here and there intermingled with those of the other trees. The second was the orchestra tree whose branches rose in stately splendor, arched gracefully and hung delicately and lacy almost to the ground. The other was the band tree. It was more compact and less spreading than the choral tree, less delicate and graceful than the orchestra tree, but tall, erect and commanding.

Just then Mr. Administrator came in and saw me looking at these trees. "We're going to cut them out," he said, with some bitterness in his voice. I asked why and he replied by handing me a booklet and telling me to read what the catalogue said about them. "... Firmly rooted in the soil of musical sincerity, nourished by the nitrates of imagination and enthusiasm, watered adequately by generous finances, and cultivated with patience, toil and care, these trees of music provide cool shade and comforting rest from the hot pursuits of life. They protect from emotional storms and become a sheltered haven where one can find relief from life's monotones, consolation for life's sorrows and companions for life's joys."

"Now come and see what we've got."

We walked across the room to a window. "See those two trees out close to the entrance?" he asked. "The tree with the one huge limb reaching out over the curb is the choral tree. That is the contest limb. It just provides enough shade for the school bus to stop and load up contestants. The orchestra tree is right beside it. You see it only has one limb, too, and it is even becoming withered." I had to admit it was a far cry from the picture on the wall. "I suppose," he went on, "that I am to blame for letting them grow that way, but everybody in the community seemed to be interested in that limb more than the others—I'll have to admit that I was rather proud of it myself for a while—so we just kept cutting back the other limbs till... well... that's what we've got. We're going to cut them out."

"What became of the band tree?" I asked.

"We moved that over by the football field," he replied. "You see by watering the band tree profusely it takes on real brilliant colors—especially in the fall—and it got so expensive we moved it over where we could water it with gate receipts. Come over here where you can see it."

There it was. It had two limbs. One the contest limb and the other, he explained, was the football limb. Then there was a curious part of it that looked like a second trunk. "That's a graft," Mr. Administrator said, "We call it the 'twirler tree.' It's grafted on to the roots of the band tree. The people seem to be quite enthusiastic about it.... I guess the chief interest is in the shape of the limbs." I could see that some of the limbs were beautifully curved and symmetrical but many were grotesquely angular and knotty and bulgy. "When a good 'march' wind blows," he went on, "they start dancing wildly and the football limb takes on all kinds of fantastic shapes resembling letters of the alphabet, animals, battleships and 'most any



OFFICIAL GROUP

At the recent meeting in Chicago of the MENC Executive Committee, officers of the Music Education Exhibitors Association conferred with the Executive Committee regarding plans for the forthcoming Philadelphia Convention and other matters of mutual concern. Left to right: Ralph E. Rush, MENC second vice-president; Charles M. Dennis, MENC first vice-president; Arthur A. Hauser, MEEA president; Marguerite V. Hood, MENC president; Benjamin V. Grasso, MEEA secretary-treasurer.

thing you can think of." He seemed rather proud of this. "That 'twirler tree,' though, is no good for shade," he mused, "for the limbs are bare."

There were a few little apple-like balls hanging from the football limb so I inquired what they were. "Those are a fruit called physical education credits. You don't find them every place but if you cultivate just right you can get a few little ones. I think they are rather good but many of the physical education people think they are pretty sour."

We looked at it in silence for a while, then he turned from the window. "That's what we've got," he said. "I suppose we might as well cut them out, or at least cut off those overgrown contest limbs." He looked at me as if he expected me to say something, so I suggested that we walk out to the choral tree. On the way out I explained how cutting off the contest limb would kill the whole tree; for if you do not have enough healthy, leafy branches the tree can not fulfill its functions and will die.

As we approached the tree I could see several little sprouts coming out of the trunk. He saw that I noticed them and explained that he would not let them be cut off, thinking they might grow into something worth while. I tried to show him how these little sprouts were sapping the nourishment from the tree and if left to grow would eventually ruin the whole tree. "But on the whole," I said, "these trees aren't in such bad shape that they can't be put into good condition again." At this point I almost woke up, but he asked; "What do you suggest we do?"

Well—that was an opportunity, so I stayed right in there dreaming. "In the first place," I replied, "your soil has lost its fertility. Plow in a good treatment of musical nitrates now, and again about every few months. What you need most is a generous application of imagination." He remarked that that was a scarce commodity. "When you water," I went on, "soak the soil good so that the moisture gets down deep, then don't water so often so that the roots will go down after the sub-soil moisture."


The second thing to do, and an important one, I explained, was to take care of the trunk. "Cut off all these unhealthy little sprouts and seal the wounds so that decay will not set in, and so that nourishment will not be lost to the branches of the tree. If decay has already set in," as I noticed it had in some spots, "dig it out, making sure that you get every bit of it, and then fill the cavities with good solid material." When he stopped to think about it, he said he could easily see that a good healthy trunk was a vital necessity to carry musical nourishment to the branches. "As the limbs and branches develop and spread," I pointed out, "the trunk would naturally grow and maintain its ability to support the tree."

✚

"But what about the contest limb? Don't you think we should cut it off?" he asked.

"No. Not yet." I said, "The next step is to select a few of those shoots, right up there about where the contest limb comes out of the trunk. You'll want a festival limb and a clinic limb and a whole series of concert limbs, and there are lots of others to choose from. Select them in such a way that they will spread in all directions as they grow.

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Then cut your contest limb back just a little, to encourage growth in these new limbs. As they develop, cut it back more and more. Eventually it will be proportionate to the rest of the tree; or, if you want to cut it out all together, as they have in some places, you can do so without spoiling the tree."

"How about the band tree?" he asked. I replied that it should be moved back with the other trees. Musically the soil was much better and the tree could develop a deeper root system. "Since the twirler tree is a grafted proposition," I suggested, "it should be grafted on to physical education roots of some kind,

instead of band roots, and cared for by the physical education department. This would conserve the strength of the band tree to develop musically."

We started back to the office then as he said: "I think I'll try what you suggest." . . . and then I woke up.

Well. . . I just thought you might be interested, and I wondered if possibly a good many of us aren't dreaming in one way or another.

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H. T. R.

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Harper C. Maybee



A MUSIC EDUCATION PIONEER of the Midwest has passed on. Harper C. Maybee, director of music emeritus, Western Michigan College, Kalamazoo, died May 23. At the turn of the century, Mr. Maybee began his music teaching career in the Ypsilanti, Michigan, Public Schools. From 1901-12 he was head of the music department at Central Michigan College, Mt. Pleasant, and in 1913 became head of Western's music department, where he remained until his retirement in 1946. The beautiful new music building on the new campus at Western Michigan College was named for him.

During these past fifty years, Harper Maybee's influence has steadily grown and been maintained by his constant zeal and leadership not only in his own community, which he has helped to make one of the best-known centers of music life in the country, but through the work of his former students, now scattered throughout the land, who obtained inspiration through his teaching and leadership. After his retirement five years ago, he continued to devote himself to his work, and, despite interruptions by illness, retained his interest in the musical affairs of the community and the entire area until he was forced to give up all activities just recently.

Mr. Maybee was enrolled as a Life Member of the MENC in 1940 but had been an active member for many years previously. He was a familiar figure at meetings of the National Conference and the North Central Division.

The following data is taken from Who's Who in Michigan: Born in Monroe Co., Michigan, Dec. 11, 1875; s. Edwin Dunbar and Harriet Elizabeth (Smith) M.; m. Zella Blanche Forsythe, of Ypsilanti, Michigan, Dec. 21, 1898; ch. Rolland H., Allen F., Gene D., Harper C., Jr.

Attended Ypsilanti Normal College, 1895-98, M. Ed.; A.B., Western State Teachers College, Kalamazoo; Columbia, 1921-22; U. of Michigan, Mus. M.; spent two years in Paris associated with Seagle, Vilonat, Spinnetti, and the de Reskes; mem. Phi Delta Pi; Chicago Council Singing Teachers; vice-



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president North Central Music Educators Conference. Conductor of Kalamazoo Choral Union, Choral Club, Southwestern Michigan Messiah Festival; National Education Association; Music Educators National Conference; Conductor of Choral Organizations; directed the Grand Rapids Consolidated Church Choirs two seasons, directed various high school regional festivals; acted as adjudicator of music contests in Ohio, Indiana, Iowa, Illinois, Michigan and New York; contributor to music magazines; author and composer of "Tuning Up Exercises," four volumes published by Oliver Ditson Co., Boston, and Vocal Ensemble Exercises, published by G. Schirmer, New York City, several octavo arrangements for mixed voices and glee clubs. Member Board of Directors of Kalamazoo Symphony Orchestra; treasurer Kalamazoo Community Concerts.

A Valuable Reference Volume

THE widely-known Patterson's Educational Directory, published continuously since 1904, was acquired by Field Enterprises, Inc. in 1949. The 1951 edition recently off the press bears no physical resemblance to previous editions. It is handsomely bound in a cheerful bright red cloth, and has been increased in size from the old 5 3/4" x 8 1/4" to the new 8" x 10 3/4". The entire directory has been reset from cover to cover in attractive, readable type, and the number of columns to the page increased from two to three. According to the publisher, the directory has been completely revised, and, as far as humanly possible, brought up to date. A part of the revision procedure was the sending out of approximately 30,000 questionnaires to obtain the latest information from the field.

One of the new features of the directory is the forty-four page section on "Instructional Materials and Equipment," prepared under the direction of Paul W. F. Witt, associate professor of education in the Department of Curriculum and Teaching, Teachers College, Columbia University. Teachers, supervisors, school administrators, curriculum workers, textbook-adoption committees, instructors in education, and those who develop units of study, teacher guides and courses of study will find this section useful. Other new features include the listing of consolidated schools in the "School Systems" section, and "An Alphabetical Address List" of manufacturers and publishers who cater to the school and library market. In the "School Classified" section, the number of classified groups has been increased from thirty one to forty six. These are arranged alphabetically by subject and the schools in each group are listed alphabetically by states.

The main divisions of the directory include: School Systems, Schools Classified, An Alphabetical Finding Index, Public Libraries, Educational Associations and Societies, Instructional Materials and Equipment, Educational Trade Index and Buyers' Guide.

Patterson's American Educational Directory, 1951. Chicago: Field Enterprises, Inc. 824 pp. \$10.00 postpaid.

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New Books

IN THIS COLUMN are given titles of books recently received by the headquarters office which the Editorial Board deems of interest to music educators. With one exception the previously established policy of printing only brief descriptive statements has been followed. The column will continue in this manner. However, from time to time full book reviews will appear elsewhere in the magazine, and occasionally more extended descriptive comments will be included in this column.

EXAMPLES FOR USE IN THE STUDY OF MUSICAL STYLE, by William R. Ward. [Dubuque, Ia.: Wm. C. Brown Company.] 64 pp., music scores. \$1.75.

153 excerpts from the works of composers from Mozart to the present, illustrating the salient harmonic, melodic, and formal features of their styles, and exemplifying the various musical devices studied in harmony and composition classes.

BIBLIOGRAPHY OF JEWISH MUSIC, by Alfred Sendrey. [New York: Columbia University Press.] 404 pp., index. \$12.50.

A listing of the literature on Jewish music—source material, books, essays, articles, notes, etc.—written by Jews and non-Jews from Biblical times to the present day. It also contains a systematic catalogue of liturgic and secular Jewish music, whether published or still in manuscript.

CREATIVE HARMONY AND MUSICIANSHIP, by Howard Ansley Murphy. [New York: Prentice-Hall, Inc.] 618 pp., index, illustrated. \$5.00.

An introduction to the structure of music, the book consists of four parts and is divided into thirty chapters (one for each academic week) and four summaries. Broadly speaking, the book contains the material presented in first-year college harmony, keyboard, ear-training and music-reading classes. If the book is used in high school, at least two years would ordinarily be required to complete this material.

A PENNY FROM HEAVEN, by Max Winkler. [New York: Appeltion-Century-Crofts, Inc.] 310 pp. \$3.00.

The refreshing story of an immigrant who, in spite of hardship and want, has nothing but praise for the country that gave him his opportunity for happiness. Max Winkler never lost his faith in the promise of the land of the free. Today he is one of the largest music publishers in the world.

TEACHING MUSIC IN OUR SCHOOLS, by Neal E. Glenn. [Dubuque, Ia.: Wm. C. Brown Company.] 144 pp., index, selected studies, bibliography. \$3.00.

A research study of music teaching covering requisite essential knowledge and qualifications of teachers, as well as improvement of music education programs for the purpose of developing music teachers.

AN INTRODUCTION TO MUSIC, by Martin Bernstein. [New York: Prentice-Hall, Inc.] 446 pp., index, illustrated. \$4.25.

This is the second edition of this work which remains an introduction to the literature of music, but with the increase of general musical knowledge which the phonograph and radio have brought about, additional types of music are included. The chapter on contemporary music is expanded and material added on Gregorian Chant, polyphonic music of the Renaissance, and on the Baroque era.

MUSIC FOR GOD, by Theresa Weiser. [New York: Philosophical Library.] 276 pp., bibliography. \$3.75.

The manuscript deals with the life and work of the Austrian composer, Anton Bruckner, and describes his temptations, his struggles, and his final emergence as a great composer and a saintly man.

WHO IS WHO IN MUSIC, Fifth (Mid-Century) Edition. [Chicago: Who Is Who In Music, Inc., Ltd.] 576 pp., illustrated. \$10.00.

One of the most comprehensive and complete volumes of its kind thus far published. The Foreword states, "In the preparation of this mid-century roll call of music's notables, we were not incautious in our discernment, although striving to avoid too rigid an exclusiveness. A preponderance in the relative number of music educators and music teachers was not due to a relaxing discrimination, but rather to a considered awareness of the vital influence of the teacher and educator upon the total music scene." In addition to biographical data the volume includes listings of music organizations in the U.S.A.; music periodicals; educational institutions offering major courses in music; music editors and critics on newspapers in the U.S.A. and Canada; artists' representatives in the United States and foreign countries; symphonic orchestras in the U.S.A. and other countries; concert and/or marching bands in the U.S.A. and Canada; opera companies in the United States; manufacturers of pianos, organs, band and orchestra instruments in this country and some foreign countries; phonograph recording companies and music publishers; music printers and engravers; a listing of special music services; theme songs and signature melodies of 431 popular singers, instrumental ensembles and orchestras.

EDUCATION—THE WELLSPRING OF DEMOCRACY, by U. S. Commissioner of Education Earl J. McGrath. [University, Ala.: University of Alabama Press.] 139 pp., \$2.50.

Mr. McGrath reviews elementary, secondary, vocational, and higher education, discusses the role of education in the conflict between democracy and totalitarianism.

THE STORY OF MUSIC, by Evelyn Porter. [New York: Philosophical Library.] 292 pp., index, illustrated. \$3.00.

A concise history of the art of music from its primitive beginnings to the present day. The period covered coincides with the development of civilization. Musical forms, instruments and notation, and the lives of individual composers are dealt with.

BETTER THAN RATING: NEW APPROACHES TO APPRAISAL OF TEACHING SERVICES, by Commission on Teacher Evaluation of the NEA Association for Supervision and Curriculum Development, Gilbert S. Willey, chairman. [Washington, D. C.: ASCD, 1201 16th St., N. W.] 84 pp., \$1.25.

Examines basic issues, analyzes current teacher-rating plans, and shows how they affect the school program, makes constructive proposals.

MORAL AND SPIRITUAL VALUES IN THE PUBLIC SCHOOLS, a new statement by the Educational Policies Commission of the NEA and AASA. [Washington, D. C.: EPC, 1201 16th St., N. W.] 100 pp. \$1.00.

In this book are defined issues and policies, and methods are recommended for improving the teaching of moral and spiritual values in American elementary and secondary schools.

THE SCHOOL STUDY COUNCILS AT WORK, edited by Richard C. Lonsdale and Darrol E. Robinson. [New York: Central School Study Council, 219 Slocum Hall, College Place, Syracuse 10, N. Y.] 88 pp., appendix, \$1.00.

This is a report of the first national conference of school study council leaders in Syracuse, N. Y., May 1950. The history, activities, and common problems of councils in the United States are given. Appendix includes cost of membership, lists of publications and sample constitutions and bylaws.

BACH AND HANDEL, by Archibald T. Davison. [Cambridge, Mass.: Harvard University Press.] 77 pp., appendix and notes. \$2.00.

A warm and subtle appreciation of the lives of Bach and Handel. To the listener who has only a nodding acquaintance with the works of Bach and Handel, this book is an integrated and absorbing introduction; to those who have had a lifelong musical friendship with these two great Baroque artists, it is a renewal of an old intimacy.

AN OUTLINE OF THE HISTORY OF MUSIC, by Hugh Milton Miller. [New York: Barnes and Noble, Inc.] 254 pp., glossary, illustrated, bibliography, index. \$2.25.

This outline-history is a guide to music of all ages. It is a concise summary which traces the development of musical art from ancient civilizations to contemporary composers. Among the features is a selected list of phonograph records.

MASTERPIECES OF MUSIC BEFORE 1750, by Carl Parrish and John F. Ohl. [New York: W. W. Norton & Co., Inc.] 235 pp., illustrated. \$5.00.

An anthology of musical examples from Gregorian chant to J. S. Bach, with historical and analytical notes. The editors have selected fifty compositions of great historical interest which are, at the same time worth performing for sheer enjoyment alone. The book contains a repertory of basic musical materials that can be performed either vocally or at the piano.

LITERARY STYLE AND MUSIC, by Herbert Spencer, with introduction by Charles T. Smith. [New York: The Philosophical Library, Inc.] 119 pp.

Four essays by the great philosopher: (1) The Philosophy of Style, (2) The Origin and Function of Music, (3) Gracefulness, (4) Use and Beauty.

CONDUCTING AN AMATEUR ORCHESTRA, by Malcolm Holmes. [Cambridge, Mass.: Harvard University Press.] 128 pp., appendix. \$2.50.

Intended as a guide for conductors and prospective conductors of amateur orchestras of every type, its objectives are: (1) to suggest methods of dealing with the various problems connected with the establishment, maintenance, and development of a good amateur orchestra; (2) to discuss the major technical difficulties involved in training amateurs, and the means for surmounting them; (3) to outline ways of enlarging the amateur orchestra repertory.

MUSIC IN THE LIFE OF ALBERT SCHWEITZER with selections from his writings, by Charles R. Joy. [New York: Harper & Brothers.] 300 pp., illustrated, index, appendix. \$4.00

The greater portion of this book is made up of Schweitzer's own writings on musical matters put together in a continuous chronological account "... which is in itself an actual biography of a life in music."

CHARIOT IN THE SKY, A Story of the Jubilee Singers, by Arna Bontemps. [Philadelphia, Pa.: The John C. Winston Company.] 256 pp., illustrated. \$2.50.

Teen-age historical novel. One of the Land of the Free series about people who emigrated to America. Each book has an historical basis. The story of eleven young colored people who stood in the court of Queen Victoria to sing the haunting melodies of Negro spirituals. A story of the Jubilee Singers told through the eyes of young Caleb Willow.

MUSICAL FORM, by Hugo Leichtentritt. [Cambridge, Mass.: Harvard University Press.] 467 pp., index, musical illustrations. \$6.50.

An extensive dissection of the anatomy of music from which the student may learn not only how to analyze any musical work, but also how to apply the basic stylistic formulas to his own compositions. "Musical Form" has been a standard work on the subject in German; this revised, enlarged, translated edition has been made available in English.

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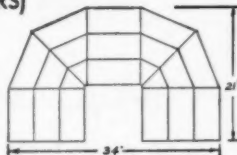
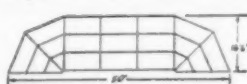
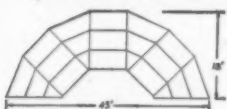


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Collegiate Newsletter

Music Educators National Conference Student Membership and Student Activities

THIS ISSUE of the JOURNAL will reach more than 5,500 student members at their home addresses instead of at the chapter addresses to which previous issues of the year have been sent. The issue is particularly dedicated to some 2,000 graduates, most of whom will take teaching positions and enter full professional relationship as active members of the MENC this fall. All members of the MENC, particularly the 1,200 student members who entered the active ranks last season, will join in this hearty greeting and expression of good wishes to the graduates who are about to begin their professional careers. The three pages following are devoted to a listing of the chapters enrolled during the past school year. Attention of graduates is called to the notice printed on page 55.



MENC STUDENT CHAPTER 162, STATE TEACHERS COLLEGE
MANSFIELD, PA.



MENC STUDENT CHAPTER 21, STATE TEACHERS COLLEGE
WEST CHESTER, PA.



MENC STUDENT CHAPTER 98, CULVER-STOCKTON COL-
LEGE, CANTON, MISSOURI



MENC STUDENT CHAPTER 19, GREENSBORO (N.C.) COLLEGE
COLLEGE, COLUMBUS, OHIO



MENC STUDENT CHAPTER 281, NORTH TEXAS STATE COLLEGE, DENTON

MENC Student Members Chapters 1950-1951

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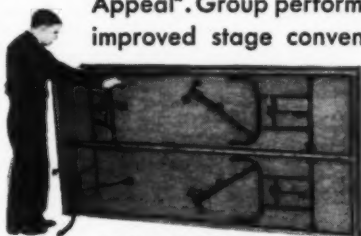
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In the News

MENC PARTICIPATES AT NEA ANNUAL MEETING in San Francisco. As a department of the National Education Association the MENC held a session July 2 in which "The Role of the Special Teacher of Music and the Role of the Classroom Teacher in the Elementary School" was the subject of a round table discussion. Charles M. Dennis, director of music education in the San Francisco public schools, and MENC first vice-president, was the chairman. The discussion group included: George F. Barr, director of music education, Sacramento, Calif., and president of California Music Educators Association; William C. Hartshorn, supervisor of music curriculum, Los Angeles public schools; Lee Lykins, music coordinator of Alameda County schools; William Odell, Education Department, Stanford University; Chester Mason, supervisor of music education, San Jose, Calif.; Richard B. Kennan, secretary, National Commission for the Defense of Democracy Through Education, NEA, Washington, D. C. . . Joint meetings of the MENC and the NEA Department of Kindergarten-Primary Education were also held on July 2. Co-chairmen were Mr. Dennis and Dorothy S. Jackson, department of education, Trenton, N. J., and president of the Department of Kindergarten-Primary Education, NEA. The discussion topic was "Music in Kindergarten-Primary Education". Members of the panel included: Representing Music Educators National Conference—Charles M. Dennis; George F. Barr; Frances Ruth Armstrong, instructor in Child Development, Mills College, Oakland, Calif.; M. Lorraine Walsh, supervisor, elementary school music, San Francisco; Lynette M. Messer, director of nursery school education, San Francisco State College. Representing Department of Kindergarten-Primary Education—Marjorie K. Stephens, University of Southern California, Los Angeles; Eleanor Willard, secretary, state unit of Association for Childhood Education, Burbank; Cymer Pratt Ferguson, vice-president, Kindergarten Club, Compton, Calif.; Lorraine Sherer, instructor of education, University of Southern California, Los Angeles.

FOR THE ENCOURAGEMENT OF CREATIVE EXPRESSION IN MUSIC. At the invitation of Broadcast Music, Inc., a group of leaders in the field of music education met in Chicago June 9 to discuss a proposed project of challenging interest which will involve the cooperation of broadcasters, music educators, schools, colleges, and conservatories in a long-range program to develop and recognize talent for music compositions. Those present at the meeting included representatives of schools of music, departments of higher educational institutions and secondary school systems, many of whom are prominently identified with professional organizations such as the Music Teachers National Association, National Association of Schools of Music, Music Educators National Conference, and the National School Band, Orchestra and Vocal Association. The following paragraphs are taken from a news release issued by the group:

"Fifteen hundred broadcasting stations, members of a nation-wide organization of state associations, were represented by Emmett Brooks, WEBJ, Brewton, Ala., who offered to the music educators the fullest facilities of the broadcasters of the various states represented in his group toward the development of the broad objectives brought forward at the meeting.

"On behalf of music educators, Marguerite V. Hood, president of the Music Educators National Conference, Roy Underwood, president of Music Teachers National Association, and Raymond Kendall, vice-president of the

National Association of Schools of Music, indicated interest among the more than 100,000 music educators throughout the country in the joint objectives: to increase enjoyment of serious music and provide greater opportunities for young composers.

"M. E. Tompkins, president of Associated Music Publishers, stated that recent contacts with many publishers throughout the country had indicated a sincere desire on their part to participate in any way they could in a national renaissance in the field of serious music.

"Although representatives of recording companies were not in attendance, spokesmen of the broadcasters indicated that leading recording companies—Victor, Columbia, Decca and Mercury—had given assurance of cooperation in the recording of selected student compositions. Irving Green, speaking for Mercury Records, has already advised the group that his company plans to issue an album each year.

"Prominent contemporary composers at the meeting included Henry Cowell, Ross Lee Finney, Harrison Kerr, and Alexandre Tcherépne, who agreed that the proposed plan will be of utmost importance in the education and encouragement of young American student composers."

While details of the plan have not been announced at the time this Journal goes to press, steering and action committees began work at once with a view that the activity would be under way at the opening terms of schools and colleges this fall. It is hoped that the first annual announcement of awards and prizes will be made before December 1952.

"Among those in attendance at the meeting in addition to persons mentioned above were: Earle V. Moore, University of Michigan; Louis G. Wersen, Philadelphia Public Schools; Theodore Kratt, University of Oregon; Arthur G. Harrell, Wichita Public Schools; George Howerton, Northwestern University; Ann Trimmingham, American Conservatory of Music, Chicago; Vanett Lawler, Music Educators National Conference; BMI representatives—Carl Haverlin, Robert J. Burton, Glenn Dolberg, Duncan MacDougald, M. H. Shapiro, Charles A. Wall, M. E. Tompkins."

JUNIOR NATIONAL SYMPHONY ORCHESTRA of Washington, D. C., is the subject of a feature article by The Washington Post newspaper in one of a series of articles dealing with the place of the amateur musician in our nation, our communities, and our homes, as well as the potentialities of a full-sized symphony orchestra drawn from the high schools of the Washington area. Members of the Junior National Symphony Orchestra will be chosen from Washington, D. C., and the surrounding area, and will be trained by Howard Mitchell, conductor of the Washington, D. C., National Symphony Orchestra.



TWO MENC MEMBERS whose pictures have not appeared in the Journal recently. The score which is being examined is in the hands of the composer, Weldon Hart, former president of the Kentucky Music Educators Association, and head of the Music Department at Western Kentucky State College before accepting his present post as director of the School of Music of West Virginia University, Morgantown. The violinist is Joseph Knitzer, head of the violin department of Cleveland Institute of Music, who gave Mr. Hart's new piece—a violin concerto—its first performance, May 14.

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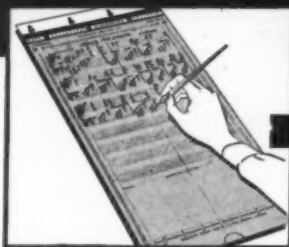
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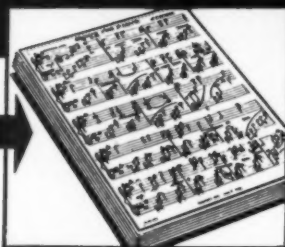
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22ND ANNUAL CHICAGOLAND MUSIC FESTIVAL, sponsored by the Chicago Tribune Charities, Inc., will have "America the Beautiful" for its 1951 theme. Although the many contests are being kept intact because one of the purposes of the festival is to encourage players and singers, the entertainment in Soldiers' Field the night of August 25 "will present spectacle after spectacle bringing out the beauty that is America."

Preliminary contests in eighteen cities will precede the final contests to be held in Chicago, August 25, and contestants from areas where preliminary festivals are not conducted will compete at the Chicago preliminaries August 24. Contests are in the following fields: vocal solo (men and women), choral (men, women and mixed), concert band (adult and juvenile), instrumental solo (piano and accordion), accordion band (classes A and B), baton twirling. Henry Weber is general musical director; Edgar Nelson, general choral director; Capt. Howard Stube, general instrumental director; Fred Miller, supervisor of field events; John Rieck, chairman of vocal contests.

Correspondence concerning the Chicagoland Music Festival should be addressed to Philip Maxwell, The Chicago Tribune, Tribune Tower, 435 N. Michigan Ave., Chicago 11, Ill.

AT THE WHITE HOUSE on Wednesday, May 9, 1951, the National Music Week Committee presented a composite piano to President Truman in celebration of Music Week. A special committee representing all agencies cooperating with National Music Week was designated to present the piano. The special committee and official delegation present included: Otto T. Mallory, chairman, National Recreation Association Board; Otto Harbach, president, American Society of Composers, Authors and Publishers; Webster Janssen, president, Piano Manufacturers Association of America; Justin Miller, president, National Association of Broadcasters; Mrs. R. W. Bliss, Washington sponsor, National Recreation Association; Richard H. Bales, conductor, National Gallery Orchestra; Paul Calloway, director, National Cathedral Choir; Mrs. Walter Bruce Howe, composer; Howard Mitchell, conductor, National Symphony Orchestra; Mrs. Duncan Phillips of the Phillips Gallery; Major William Santelman and eighteen representatives of the various branches of the Armed Forces; T. E. Rivers, secretary, National Music Week.

DETROIT'S 250 ANNIVERSARY. Important contributions to the celebration included a gigantic festival staged June 8 by the Detroit public schools under the direction of Fowler Smith, head of the music department—with more than 5,000 participants, an audience which packed the famous Olympia; many columns of newspaper stories, pictures, and editorials in the Detroit newspapers. Other music activities included a marching band clinic directed by Wayne Overgard, chairman of Wayne University's department of music education, so timed that the participating bands will take part in the birthday parade on July 28.



CRACK BOWLING TEAM. The "Flying Saucers," the School of Music faculty bowling team at the University of Oregon, led the faculty league this season by a wide margin. This picture shows members and boosters of the "Flying Saucers" who are from left to right: George Boughton, strings; Ira Lee, brass instruments; Herman Gelhausen, voice; Don W. Allton, chorus; Robert Wagner, band; George Hopkins, piano; Robert E. Nye, music education; Edmund A. Cykler, orchestra; Robert W. Hord, piano; William Woods, piano; and Theodore Kratt, dean of the School of Music.



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Competitions

1952-53 COMPETITIONS for the United States Government grants under Public Law 584 (79th Congress, the Fulbright Act), which include opportunities in the field of music are now open. Talented young students of music seeking further training in musical centers abroad must be citizens of the United States at the time of application, have an adequate knowledge of the language of the country in which they wish to study, and a B. A. degree or its equivalent in professional training by the time they take up their awards. Transportation, tuition, and maintenance for one academic year are provided. Applicants enrolled at an institution of higher learning in the fall of 1951 must apply through the Fulbright program adviser on their campus for information and application forms prior to the closing date of the competition, October 15, 1951. Applicants not so enrolled should write directly to the Institute of International Education, 2 W. 45th St., New York 19, N. Y., before September 30, 1951.

GEORGE GERSHWIN MEMORIAL CONTEST for an orchestral composition written by an American composer under thirty years of age comprising an award of \$1,000.00 cash; a performance by the New York Philharmonic-Symphony Orchestra; a recording by Columbia Records; inclusion of the winning composition in the rental library of Chappel & Co., Inc., with the composer entitled to the customary royalties; and a week in New York City for the winner, with travel and living expenses paid is announced by B'nai B'rith Hillel Foundations, 165 West 46th St., New York 19, N. Y. Entries must be in by August 31, 1951. Full details are available from the Foundation at the above address.

VIRGINIA HIGH SCHOOL STUDENTS in 120 communities will be recipients of awards from a \$3,000.00 grant to provide free all-expense trips to the Mozart Festival at the University of Virginia in Charlottesville, July 6-8. The grant was made available to the Evening Concert Groups of Charlottesville from an anonymous source and funds are available to any community which has a high school. Included in the festival will be a week end of symphony, ballets, performance by famous chamber groups, an Eighteenth Century fireworks display, lectures, a movie and exhibitions of the composer's relics. Lester Bucher, state supervisor of music education for Virginia, has offered the cooperation of the school system in choosing those students who are most deserving. Full information may be obtained by writing the festival Committee, 128 Chancellor St., Charlottesville, Va.

CHICAGO SINGING TEACHERS GUILD announces an award of \$200.00 made available by the W. W. Kimball Company of Chicago for the Guild's fifteenth annual song competition. The competition is open to all composers of the United States, Canada and the Republics of South and Central America. Application blanks and rules may be procured from John Toms, Chairman of Song Competition, Northwestern University, School of Music, Evanston, Ill., by enclosing a self-addressed, stamped envelope.

FRIENDS OF HARVEY GAUL fifth annual composition contest (1951) offers two awards: (1) A prize of \$300.00 for a composition for an Easter solo or duet for voice with organ and violin, cello and harp accompaniment with or without chorus. (2) A prize of \$200.00 for harp solo or any combination of instruments in which the harp plays a prominent part. A special prize of \$100.00 offered by Mrs. Albert F. Keister was not made in 1950 as the compositions did not meet the approval of the judges, therefore \$100.00 is added for the 1951 contest making the prize for this year \$200.00. All compositions must be submitted on or before

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December 1, 1951, to The Friends of Harvey Gaul Contest, Victor Saudak, chairman, 315 Shady Ave., Pittsburgh 6, Pa.

FIRST ANNUAL AWARD of The Mendelssohn Glee Club, New York City, is announced by Lacy Wisdom, president. The award will be for an original composition for chorus for male voices, or male voices with solo or soli. The winner will receive a cash prize of \$100.00, a certificate of award, and the Mendelssohn Glee Club will include the winning number in its spring concert. Entry blanks and details may be obtained from The Mendelssohn Glee Club, 154 West 18th St., New York 11, N. Y.

ALUMNI CITATION FOR ACHIEVEMENT in the field of music from Ithaca College, Ithaca, N. Y., has been awarded to Philip J. Lang, noted composer and arranger. This award is given to one member of the Ithaca alumni for each school in the college.

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Suggestions for a Piano Adjudicator

HALL M. MACKLIN

EDITOR'S NOTE: Although, as the title indicates, this contribution is directed to piano adjudicators it is felt that all who judge or are judged in instrumental or vocal music contests will be interested in what the writer has to say as a result of more than fifteen years of experience in judging piano competitions. With all this experience Mr. Macklin cautions the Journal to "please note that some of the points in the manuscript represent my personal opinions. Piano adjudicators will not be in complete agreement with me, or among themselves, on all these points. I offer them to the Journal in the hope that the brief time required for reading will be worth while for those who are interested in music competitions." Mr. Macklin is head of the department of music, University of Idaho, Moscow.

Try the piano yourself before the judging starts; you may learn something about its inadequacies that will help you evaluate the playing of others.

Have the piano moved, if necessary, into a position where you can best see and hear.

Give the student your attention as he approaches and leaves the piano, before and after playing; very often he will wait for a signal from you before starting. Sometimes you can give him a smile or nod of encouragement to help him on his way.

Stenographer vs. writing your own criticisms. Student stenographers are often a poor risk; test them by asking them to read back your comments from time to time; ask them to send you copies of their transcriptions. I prefer to write my own comments. If you use a stenographer you must be seated far enough away from the performer so your talking will not be heard. Write out a list of common musical terms you will use a lot, such as "pianissimo," "crescendo," "diminuendo," and "legato" for the stenographer.

If you are on a time schedule, do your best to observe it. Many festival-contests allow five or six minutes per performer; rarely ten. Sometimes it is absolutely imperative to keep on schedule. Find out about this from the manager assigned to your events. Do not stop a performer unless absolutely necessary. If you know you will have to interrupt him, do not warn him (or let the manager warn him) in advance. Such a warning will unnerve the performer.

Watch for obvious physical handicaps. Students may be minus one or more fingers, have semi-crippling infirmities, etc. Your comments should be tactful, neither over-praising nor ignoring limitations.



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Be friendly in attitude, but do not give out information. Students may come to you to pick up their music, or even for general comments in some situations. Do not divulge your comments unless the festival-contest directors have told you to do so. Do not divulge your ratings—the students will be notified by whatever system is in effect.

If called on to talk informally, either during the performance period or later at a gathering of directors, etc., keep your remarks general. Your judging is done during performance. Do not treat it to a post-mortem.

You must have copies of the music to be performed. You may not need the music yourself, but you need to make reference to pages, passages, etc., which you cannot identify without the music.

Write comments in the music where practicable.

You must comment on the obvious in your criticisms at times. It may seem elementary, but the student needs to be told, and you may be bolstering his teacher's work.

Do not disparage choice of selections performed. Some numbers are less suitable for contest-festival use than others, but be tactful. There may have been a reason for the choice; also, you are questioning the teacher's taste—a risky thing to do.

Remember—you are judging the teacher. Your comments directed at the student are also aimed at the teacher, and the teacher knows it.

Compliment the teacher when possible. Many student-performers show unmistakable signs of good teaching.

Try to make your comments positive rather than negative. Instead of saying "you should not do so-and-so," say "it would be better (or more effective) if you would do so-and-so."

If a student forgets, there is no need to comment on it directly. If the performer has a lapse of memory, he knows you know it, and he is embarrassed about it. Try to suggest ways he may improve his memory work; analysis, spot-passage practice, etc.

Always rate high the "personal" factors. If your rating sheet has sections on "general effect," "stage deportment,"

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"stage presence," etc., give the performer a break.

Keep written criticism brief but clear. Do not write on and on—you will wander from the point. Stick to the point, and keep it brief. Most performing deficiencies are basic, not complicated.

Do not try to over-sell yourself. You were brought to this contest-festival to judge, not to proselyte students to your studio or your institution. They know from where you come. Be a critic, not a super-salesman.

CHAPTER NOTES

CULVER-STOCKTON COLLEGE Chapter No. 98 is said to be the first MENC student membership group formed in Missouri. Culver-Stockton, founded in 1853, was the first co-educational college west of the Mississippi river. It stands on the summit of a wooded hill overlooking the town of Canton, Missouri, and the Mississippi river.

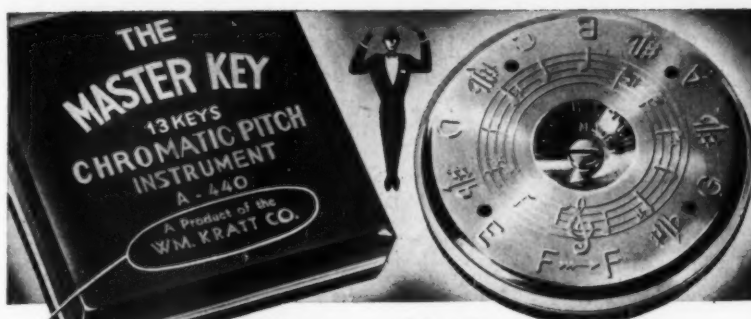
CHAPTER NO. 256, Florida Southern College, on April 20 gave a concert program entirely devoted to original music written on the campus by students in the music theory classes. Some of the music was performed for the first time in public on this occasion. Phyllis Mullens, secretary of the local chapter wrote that the program included music by John Parker, Rae Reed, Renatta Filewicz, Henry Strait, John Barrett, Maurice Fleury, Irene Shoemaker, Marion Shello, Carl Hoon, and Virginia Starnes Davidson, who sang two of her settings of poems by Robert MacGowan, dean of the chapel at Florida Southern College.

A STUDENT CLINIC (third annual) for members of Florida MENC student chapters was held on the campus of Stetson University in April. The purpose of the clinic, according to the Stetson reporter, was to acquaint future music educators with the outstanding problems to be found in the field, to exhibit new educational methods, and to keep student members abreast of the latest technological advances pertaining to the profession.

MENC STUDENT CHAPTER NO. 281, North Texas State College, Denton, Texas has 113 members. Among projects of the season was a visitation to the junior and senior high schools of the Dallas public school system. The chapter recently adopted a constitution and bylaws.



CHAPTER NO. 119, St. Mary of the Springs College, Columbus, Ohio, recently had as its guest, state supervisor of music Edith M. Keller. The chapter's varied activities program included attendance at the OMEA Convention in Akron and the two-day vocal and instrumental clinic at Ohio State University; a lecture and demonstration on "Music in Catholic Liturgy" at the Y.W.C.A.; a program for the Lions' Club; banquet entertainment provided for the Ohio College Association.



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Notice to Student Members and Chapter Sponsors

This announcement is especially for all senior, graduate, and unclassified student members for the 1950-51 school year.

If you are to teach this coming school year, your membership will be transferred to active professional status immediately upon receipt of the information requested in the form below. If you are a paid up student member for 1950-51, the active membership relationship will be in effect without further payment of dues until January 1, 1952, at which time your active membership dues for the 1952 membership year will be payable.

In the event you are not planning to teach this fall, we shall appreciate knowing your plans for the coming year in order that we may adjust the membership records.

—MENC MEMBERSHIP DEPARTMENT

Fill in and Mail This Form to the MENC Headquarters Office,
64 E. Jackson Blvd., Chicago 4, Ill.

Name
(In full—please print)

College Chapter serial number.....

Home mail address City..... Zone..... State.....

New mail address City..... Zone..... State.....
(Where you will teach)

Name of school where you will teach

Your position there

☐ I will not teach this fall. My plans are

Music Educators Journal

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STUDENT MENC MEMBERS observing a demonstration of the Stroboscope by T. P. Giddings. Sitting with Mr. Giddings, who is at the left, are: Mary Elizabeth Davis, secretary-treasurer of the Stetson Chapter No. 132; Gene Richardson, University of Florida; Jane Hood, Rollins College. Standing from left to right are: Roger Dancs, vice-president of the Stetson chapter; Ann Clifton; John Lauer, and Ernest Cowley, chapter president.



J. CHESTER SWANSON, superintendent of schools at Oklahoma City, took his responsibility as general chairman of the 1951 Southwestern Division convention committee in real earnest; met convention headliners at train and airport in person—in this case Paul LaValle, conductor of the NBC Cities Service Band of America, who directed the All-Southwestern High School Band.



MUSIC EDUCATORS OF DISTINCTION.

The photographer at the North Central convention in Fort Wayne, Ind., succeeded in assembling this many North Central music educators who were chosen by the nominating committee for places on the ballot. From left to right are: Patricia Reilly, Two Rivers, Wis.; Forrest Mortiboy, Davenport, Ia.; Joseph E. Skornicka, Milwaukee, Wis.; Harriet Nordholm, Austin, Minn.; Lloyd F. Swartley, Duluth, Minn.; Emma R. Knudson, Normal, Ill.; Ruth E. Lawrence, Fargo, N. Dak.; Dorothy G. Kelley, Bloomington, Ind.; Clayton C. Hathaway, Ft. Dodge, Ia.



FLORIDA MUSIC EDUCATORS ASSOCIATION officers for 1951-52. Left to right: V. D. Sturgis, Sec'y-Treas., Sarasota; Al. G. Wright, Pres., Miami; Wallace Gause, Vice-Pres., Clearwater.

Schirmer's latest choral publications

COOK (DEIS) — SWING ALONG! <i>Three part women's chorus with piano acc.</i>	.25
DICHMONT (DEIS) — MA LITTLE BANJO <i>Two part women's chorus with piano acc.</i>	.16
DVORAK (ROSS) — BY THE WATERS OF BABYLON <i>Two part treble chorus with piano or organ acc.</i>	.18
FOSS, LUKAS — ADON OLOM (THE LORD OF ALL) <i>Full mixed chorus and cantor with organ acc.</i>	.22
FRANCIS, J. H. — OUR GRATEFUL HEARTS ARE SINGING <i>Full mixed chorus with piano acc.</i>	.22
GUION (DEIS) — OL' PAINT <i>Three part mixed chorus (S.A.B.) with piano acc.</i>	.22
GUION (DEIS) — THE YELLOW ROSE OF TEXAS <i>Four part mixed chorus with piano acc.</i>	.22
MOZART (ATTR.) (DEIS) — ADORAMUS TE (WE ADORE THEE) <i>Four part mixed chorus with organ acc.</i>	.16
NILES, J. J. — BLACK IS THE COLOR OF MY TRUE LOVE'S HAIR <i>Four part mixed chorus and tenor solo (a cappella)</i>	.22
NILES, J. J. — BOUNDLESS MERCY <i>Four part mixed chorus with alto and tenor soli (a cappella)</i>	.22
NILES, J. J. — THE WILD RIDER <i>Four part men's chorus and solo soprano with piano acc.</i>	.22
NILES, J. J. — YOU GOT TO CROSS THAT LONESOME VALLEY <i>Three part women's chorus (a cappella)</i>	.18
O'HARA (DEIS) — COME TO THE STABLE WITH JESUS <i>Four part mixed chorus with piano or organ acc.</i>	.22
STRICKLAND (DEIS) — MAH LINDY LOU <i>Two part women's chorus with piano acc.</i>	.22

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